

DETROIT PUBLIC LIBRARY

THE

MAR 23 1960

GRAMOPHONE

MARCH 1960

ONE SHILLING AND SIXPENCE

ELISABETH SCHWARZKOPF



HUGO WOLF

1860 - 1903

Centenary Issue

GOETHE LIEDER

COLUMBIA

come and visit Imhofs

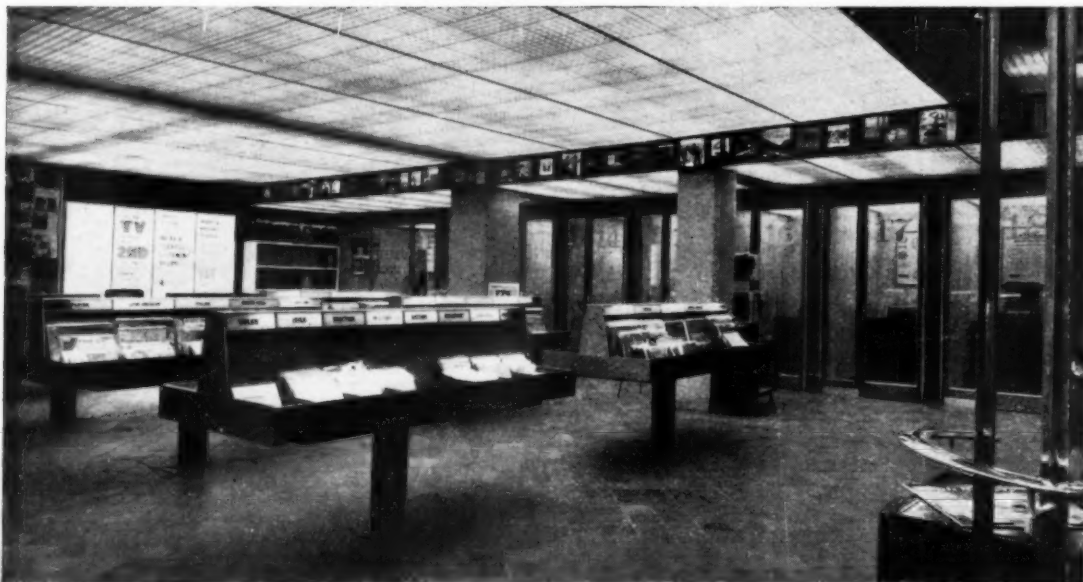
NEW MELODY BAR!

Come and visit Imhofs new Melody Bar, now completely redesigned and rebuilt. In this big, bright, gaily decorated room you will find the best of self-service facilities combined with personal attention when you want it. Here you can browse as you like among the titles arranged in classified sections in open counters. Here is a whole row of individual listening-rooms, including a specially designed stereo room, where you can sit alone or with your friends to make your choice. In fact, there are now twenty modern listening rooms in this fascinating store, all of them fitted with the latest equipment for your pleasure

And, of course, for those who prefer classical music, there is the Classical Department on the Ground Floor, staffed by experts and again fitted with open counters where you can browse among the titles in their classified sections. Here, too, are pre-recorded tapes as well as London's finest stock of discs

For overseas visitors, the Export Department has its own hand-picked staff, separate listening rooms and a packing and shipping Department with over sixty years' experience. Overseas music-lovers who cannot visit us can call on our Guaranteed Postal Service which carries the Imhof touch to every corner of the globe—just fill in and post the coupon below for full details

have fun at **IMHOFS** — always something new!



HI-FI Recitals

are held at Imhof House
on Thursdays at 7.30 p.m.
Admission is FREE but
accommodation is, of course,
limited. So write or call in
for your tickets NOW!

To: Alfred Imhof Ltd Dep. 13e 112-116 New Oxford St WC1 MUS 7878

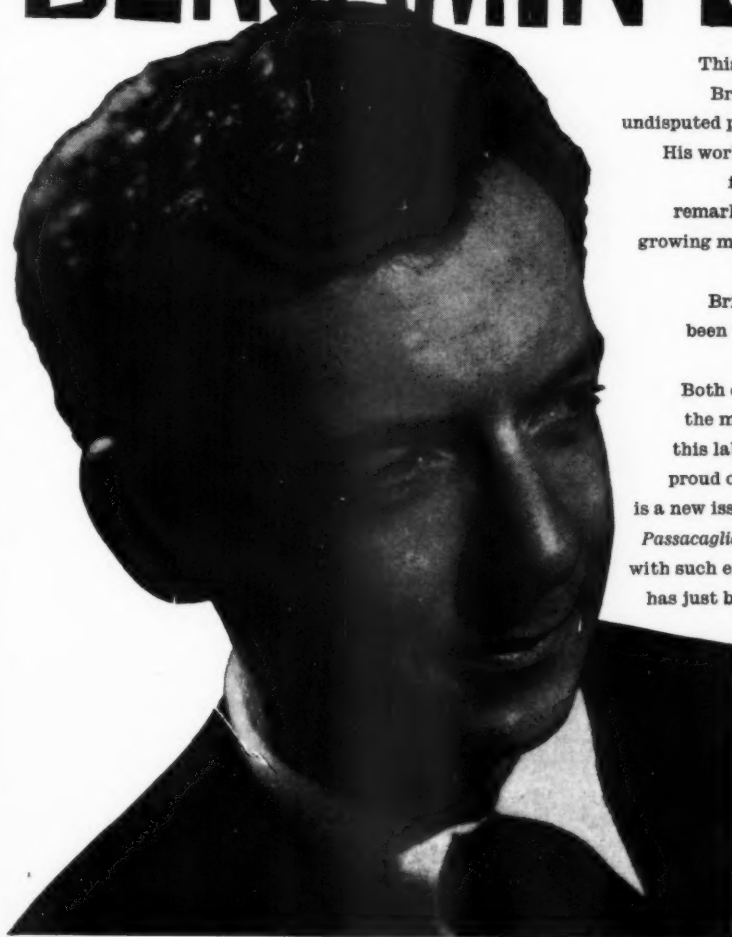
Please send me a free copy of
"This Year of Hi Fi 1960"

NAME _____

ADDRESS _____

13e

BENJAMIN BRITTEN



This page is devoted to recordings of music by Benjamin Britten who, from almost his earliest days, has held an undisputed position as one of this country's foremost composers. His work has consistently displayed a sustained intensity of feeling and a melodic invention controlled by a quite remarkable technical facility, and these qualities, with his growing maturity, have won him a high reputation not only at home but also—and this is remarkable for a modern British composer—abroad. Much of Britten's music has been written with Peter Pears in mind, and he has proved the supreme interpreter of these works and roles. Both composer and tenor record exclusively for Decca and the majority of Britten's recorded music is to be found on this label, frequently conducted by himself. Decca is justly proud of this important list of fine recordings. The *Nocturne* is a new issue this month, and it is backed by the *Interludes* and *Passacaglia* from the complete *Peter Grimes* which was received with such enthusiastic acclaim towards the end of last year and has just been awarded the News Chronicle golden disc for 1959.



Nocturne Op. 60

Four sea interludes and Passacaglia

The Royal Opera House Orchestra conducted by Benjamin Britten

Ⓢ SXL 2169 Ⓜ LXT 5564

The prince of the pagodas

The Royal Opera House Orchestra conducted by Benjamin Britten

Ⓜ LXT 5336/7

The turn of the screw

Peter Pears, Jennifer Vyvyan, etc. with The English Opera Group ensemble conducted by Benjamin Britten

Ⓜ LXT 5038/9

Peter Grimes

Watson, Pears, Pease, Brannigan, etc. The Royal Opera House Chorus and Orchestra conducted by Benjamin Britten

Ⓢ SXL 2150/2 Ⓜ LXT 5521/3

Serenade for tenor, horn and strings, Op. 31 (a) Les Illuminations, Op. 18

Peter Pears with The New Symphony Orchestra of London conducted by Sir Eugene Goossens (a) with Dennis Brain

Ⓜ LXT 2941 (Book of words: 6d.)

Seven sonnets of Michelangelo

Winter words Peter Pears with Benjamin Britten

Ⓜ LXT 5095 (Book of words: 6d.)

Saint Nicolas, Op. 42

Peter Pears with The Aldeburgh Festival Chorus and Orchestra conducted by Benjamin Britten

Ⓜ LXT 5060

A Boy was born, Op. 3

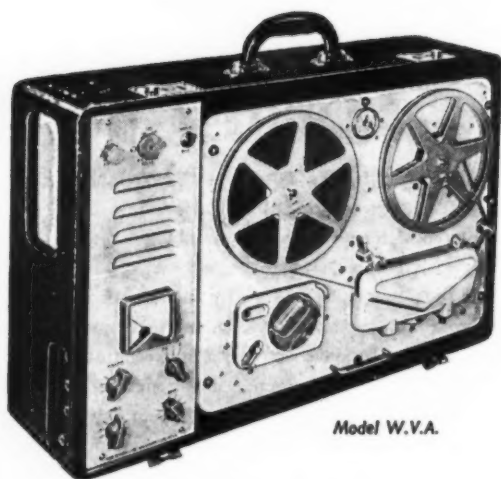
Rejoice in the Lamb, Op. 30 conducted by Benjamin Britten

Ⓜ LXT 5416



STEREO OR MONO RECORDS

The Decca Record Company Limited
Decca House Albert Embankment London SE11



Model W.V.A.

The W.V.A. tape recorder now has provision for Stereo plug-in heads to enable this recorder to replay Stereo. The regular models are retained with additions and improvements. Our high standard which has made these recorders famous has been maintained, resulting in their being chosen for the foremost musical centre in this country.

Vortexion quality equipment

120/200 WATT AMPLIFIER

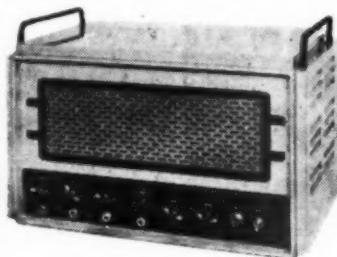


Will deliver 120 watts continuous signal and over 200 watts peak Audio. It is completely stable with any type of load and may be used to drive motors or other devices to over 120 watts at frequencies from 20,000 down to 30 cps in standard form or other frequencies to order. The distortion is less than 0.2% and the noise level —95 dB. A floating series parallel output is provided for 100-200 V. or 200-250 V. and this cool running amplifier occupies 12½ in. of standard rack space by 11 in. deep. Weight 60 lb.

30/50 WATT AMPLIFIER

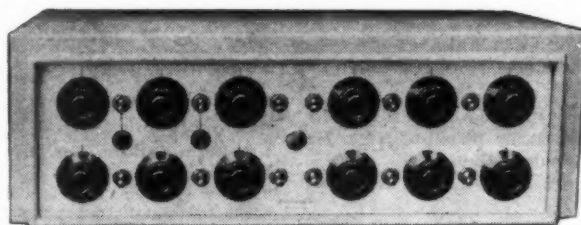
Gives 30 watts continuous signal and 50 watts peak Audio. With voice coil feedback distortion is under 0.1% and when arranged for tertiary feedback and 100 volt line it is under 0.15%. The hum and noise is better than —85 dB referred to 30 watt.

It is available in our standard steel case with Baxendale tone controls and up to 4 mixed inputs, which may be balanced line 30 ohm microphones or equalised P.U.s to choice.



12-CHANNEL ELECTRONIC MIXER

This is similar to the 4-channel, but is fitted with 12 hermetically sealed controls, 12 balanced line microphone transformers potted in mumetal boxes, and a mains transformer also potted in mumetal. All components which can affect noise are tested and selected before insertion. It is supplied in standard steel case or 7 in. rack panel.



Full details and prices of the above on request

VORTEXION LIMITED, 257-263 The Broadway, Wimbledon, London, S.W.19

Telephones: L1Berty 2814 and 6242-3

Telegrams: "Vortexion, Wimble, London."

*A higher standard of
listening enjoyment and
satisfaction in the home*



QUAD

**ELECTROSTATIC
LOUDSPEAKER**

*'For the closest
approach to the
original sound'*

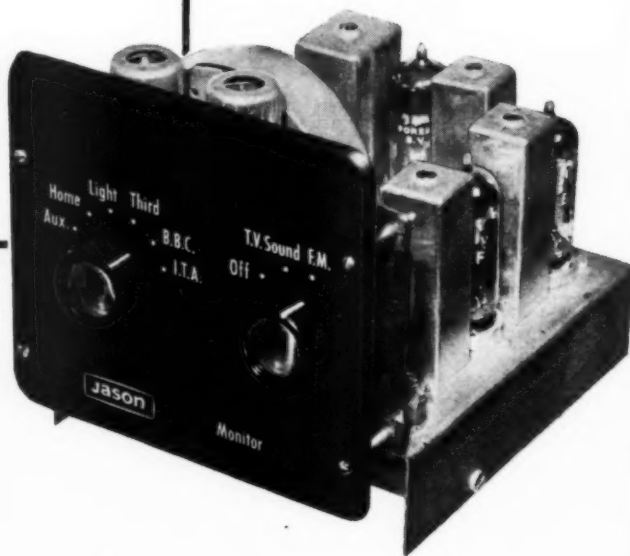
The Quad Electrostatic Loudspeaker is essentially an instrument designed for the home* of the music-lover with every emphasis towards the natural quality desirable for serious listening to music of all types. Of modest size, this loudspeaker is suitable for use in the average-sized lounge; it is capable of providing distortionless reproduction under such conditions up to a volume level similar to that experienced in the concert hall.

*Increasingly used in studios, monitor rooms and wherever standards have to be set—and maintained.

Send a postcard marked (G) for illustrated booklet.

ACOUSTICAL MANUFACTURING COMPANY LTD., HUNTINGDON, HUNTS. *Huntingdon 361*

Jason MONITOR



a new switched
tuner designed for
cabinet mounting

with specially-designed JASON turret tuner

DESCRIPTION

5-valve switched tuner for reception of BBC, FM and BBC and ITA TV sound transmissions. Coil plates for different tuning requirements can be supplied. A.F.C. on FM and Noise Limiting circuits on AM ensure stability and quality of reproduction. Sensitivity is sufficient for fringe-area reception using adequate aerial system. When ordering, it is essential to state area in which tuner will be used. Power requirements: 6.3V, 3 amps and 230 V, 35mA from amplifier or separate power pack (NOT mains)

£19.16.3

inc. £4.16.3 P/Tax.

To THE JASON MOTOR & ELECTRONIC CO.,
3-4 (L) Gt. Chapel St., London, W.1.

Please send details of the
☐ Jason Monitor
☐ Jason Mercury II
☐ Jason Test Equipment Kits
 (Tick off items required)

Name

Address

(BLOCK LETTERS PLEASE)

The very successful formula originated by Jason in which tuning for FM and TV sound are incorporated within a single switched unit is here applied to a new tuner designed for cabinet mounting. The "Monitor" presents a neat front some five inches square with chassis extending just over six inches to the rear. Mounting the unit is extremely simple, and once installed the "Monitor" will give excellent service in every way. Technically, it is everything that could be expected from a Jason Tuner. It is suitable for fringe area reception, stable and mechanically good for years of trouble-free work. Both from the point of view of quality and recording, the inclusion of TV Sound channels in the switching arrangement is likely to prove particularly welcome. The "Monitor" is suitable for using with any good amplifier system.

JASON 'MERCURY II' FOR CONSTRUCTORS

In all respects, this is the same unit as the "Monitor" except that it is offered in kit form for the home constructor. The turret tuner is supplied complete with two valves, and when ordering, the area in which the unit is to be used should be stated.

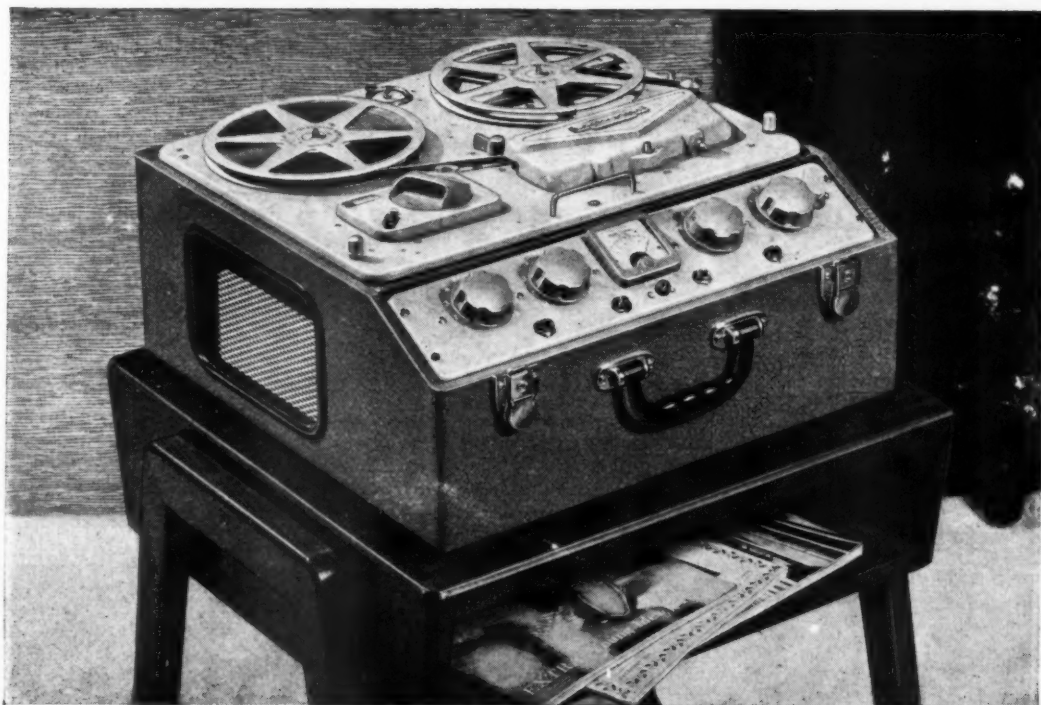
Mercury II assembled turret and two valves ...	£4.10.0
Coil plate for above (state area) ...	£1.1.0
Other parts, less valves ...	£3.18.0

Full descriptive literature of these new Jason Tuners gladly sent on request, also on Jason Test Equipment Kits. Readers who may not have received literature in answer to previous advertisements through omitting their names and addresses are invited to send these details on a postcard for literature by return.

Every Thursday until 7.30 p.m. demonstrations of Jason Tuners and Stereo Amplifier in the Jason Showrooms.

THE JASON MOTOR & ELECTRONIC COMPANY
3-4(L) Gt. Chapel Street, Oxford Street, London, W.1

Telephone: GERard 0273/4



The Incomparable **Ferrograph**

Whenever Tape Recorders are discussed one name commands respect. Over the years Ferrograph has become the accepted synonym for Quality. The first Tape Recorder to be made in this country, the Ferrograph has established such an ascendancy among those who are expert in these matters that it has become the standard by which others are judged. Whether your interests lie in monophonic or stereophonic sound, be sure to choose the Ferrograph and have no regrets in the years to come.

Stereo 808

Two speeds $3\frac{3}{4}$ i.p.s. For use with external Hi Fi amplifiers and Loud Speakers. The all-purpose machine for Monaural or Stereo Recording/Playback
105 Gns.

Series 4A

4A/N Two speeds $3\frac{3}{4}$ i.p.s. Monaural Recording/Playback
81 Gns.

Three Independent Motors • Synchronous Capstan Motor • Recording Level Meter • Brief Stop • Interchangeable Plug-in Heads
Switched Speed Change with Compensated Correction Network • Separate Tone Controls • High Fidelity $2\frac{1}{2}$ Watts Output Stage
Uses $8\frac{1}{2}$ " Tape Spools • Gear-Driven Turns Counter • Automatic Switch Cuts Motors at End of Spool • Endless Loop Cassette (Optional Extra)

BRITISH FERROGRAPH RECORDER CO. LTD.

(A subsidiary of the Ferrograph Company Ltd.)

131 SLOANE STREET, LONDON, S.W.1 • Tel: SLOane 1510, 2214 and 2215

CELESTION

MODEL G44/1300

FULL WIDTH STEREOPHONIC

LOUDSPEAKER SYSTEM

The complete answer to the demand for a reasonably priced high-quality speaker system for the reproduction of stereophonic recordings in the home. Utilising two very small-pressure type direct radiator units for the higher frequencies and two 12" reproducers for the lower, the equipment covers a response which is substantially level from 35—15,000 c/s, with true stereophonic effect.



The price for two HF.1300
and two G.44 units, complete
with enclosure details is—

£18:10:0

HIGH-NOTE PRESSURE TYPE UNITS

Designed and developed in CELESTION Laboratories this class of unit has been manufactured for special purposes over the past five years. A new unit, Model HF.1300, has been introduced for the new stereophonic system and its smooth response and wide dispersion ensure an exceptionally high standard of reproduction of the higher frequencies.

LOW-NOTE REPRODUCER - G44

This new 12" Loudspeaker has been designed specially to work in conjunction with the HF.1300. A skilfully balanced voice coil and cone assembly with correct cone edge termination result in a level and clean low frequency response.

COMPLETE SYSTEM

The system uses only one enclosure, 15" high x 42" wide x 18" deep, having a central dividing partition with one G44 unit mounted at each end. The enclosure should then be positioned near the centre and against one wall so that the speakers are facing outwards and are about 2' 6" from the floor.

The two HF.1300 units should then be placed near the corners of the room, one on each side of the enclosure and approximately 4' above the floor. The width of sound will very nearly correspond to the distance between these two units. No elaborate cross-over networks are required and the system is completed by a 12 Mfd. capacitor in series with each high note unit.

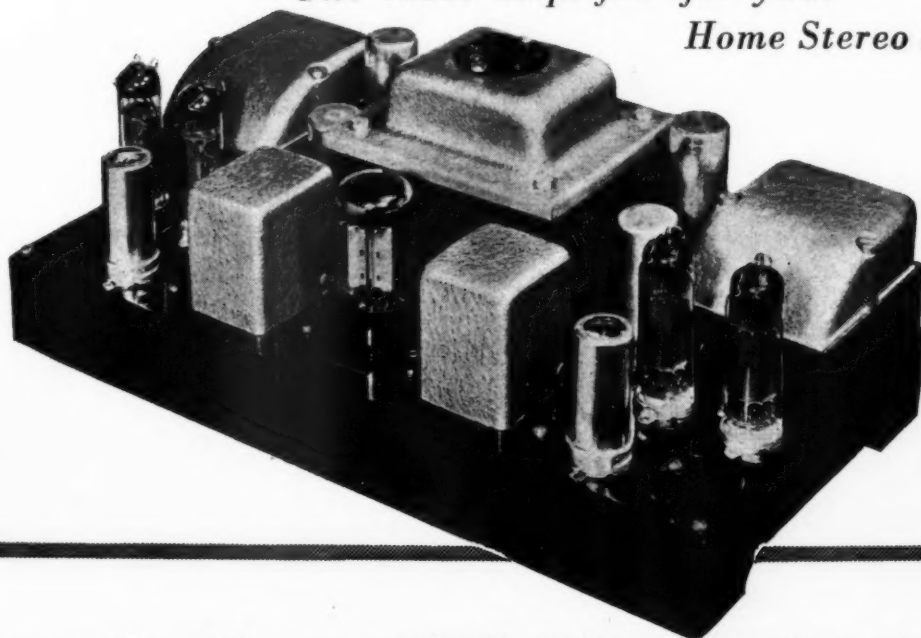
Designed and developed by

CELESTION

Celestion Ltd., THAMES DITTON-SURREY Telephone: Emberbrook 3402/6

THE NEW RD JUNIOR STEREO AMPLIFIER

*The ideal amplifier for your
Home Stereo System*



The one amplifier with every worthwhile feature—yet costing only £28.10.0!

Essentially a stereo version of the extremely successful RD JUNIOR Monaural Amplifier, this new amplifier retains all the features of the original design, plus a number of valuable detail improvements. Push-pull Mullard EL84 valves, used in the firmly established 'Ultra-Linear' circuit, provide a nominal output of 12 watts per channel—peak figure 15 watts—a rating more than adequate for all normal home use. The total harmonic distortion at 12 watts output is .2%. High-grade multi-section Output Transformers feature grain orientated laminations and simplified speaker matching—three alternative impedances being available.

Particularly generous smoothing includes a dual choke filter ensuring extremely low hum level.

Exceptional Power/Frequency Response characteristics have been achieved, power output being well maintained at both ends of the audio scale.

Additional features include, ample spare power for radio units etc. dual A.C. outlets, phase reversal slide-switch, etc., etc.

Top quality materials allied to an unusually high standard of workmanship ensure maximum long term reliability—a factor reflected in the TWO YEAR Guarantee covering every ROGERS unit made.

Send for FREE Illustrated Literature NOW!



RD JUNIOR MKII Stereo Control Unit

Provides operation from any Monaural or Stereo programme source. Features 5 m/V p.u. sensitivity — playback direct from Tape Heads. Control

facilities include 4-position push-button Input Selector, Bass, Treble and Filter Controls, Function Selector, close tolerance ganged Volume Control. Accepted by the Council of Industrial Design for display in Design Centre. PRICE £18.

ROGERS DEVELOPMENTS (ELECTRONICS) LTD

'RODEVCO WORKS' 4-14 BARMESTON ROAD · CATFORD · S.E.6
TEL: HITHER GREEN 7424/4340

NAME.....

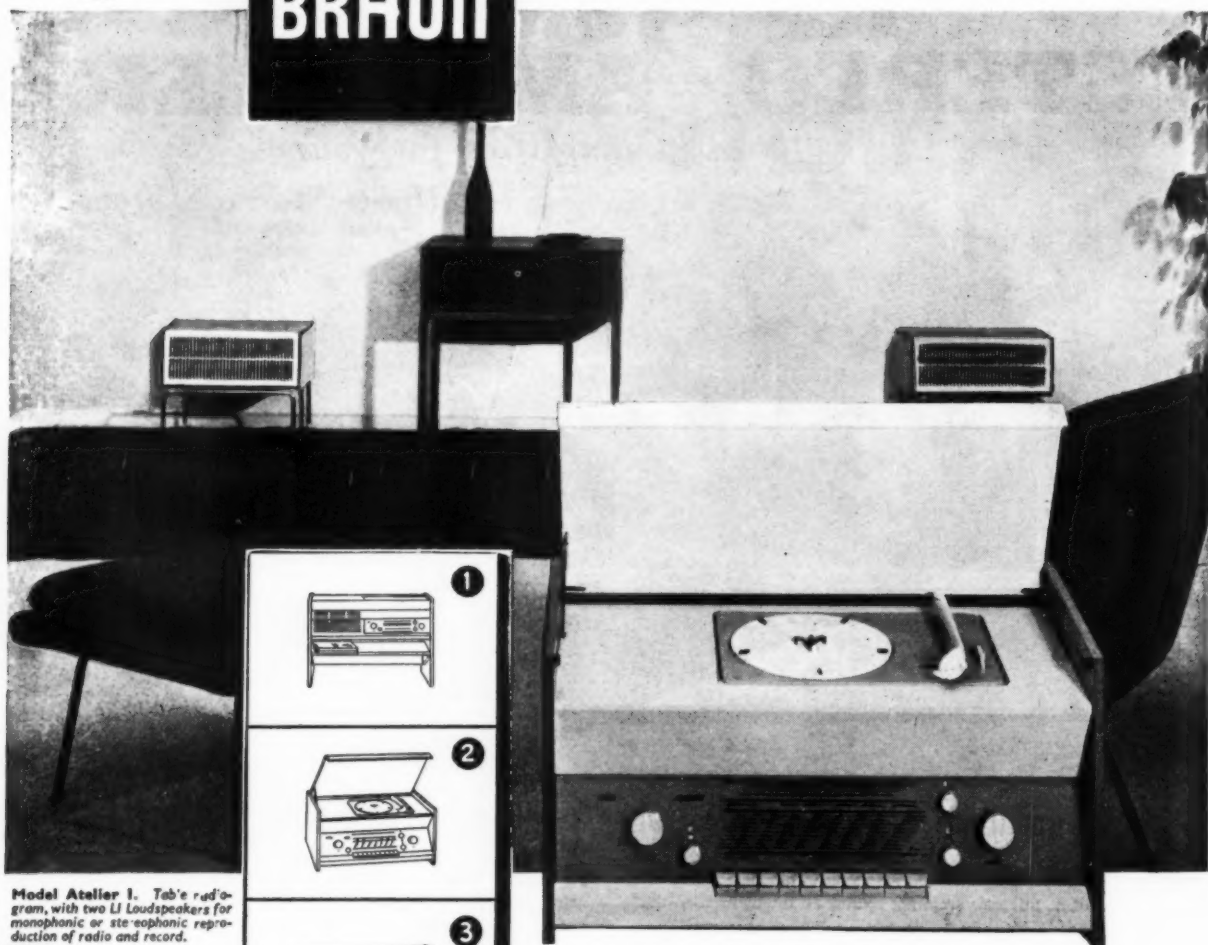
ADDRESS.....

BLOCK CAPITALS PLEASE

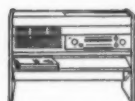
G/3.

BRAUN

contemporary radios and radiograms



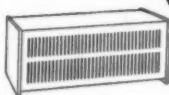
Model Atelier I. Table radiogram, with two LI Loudspeakers for monophonic or stereophonic reproduction of radio and record.



1



2



3



4



5

1 Model PKG5 Radiogram in natural sycamore.

2 Model Atelier I in sycamore and white.

3 Loudspeaker LI, matching Atelier I.

4 Model SK5 Table Radiogram in sycamore and white with plastic lid.

5 Model TPI Transistorised Battery Portable Radiogram.

STYLED in beauty to delight your eyes and ears.

Providing the most critical listener with concert-hall mono or stereophonic reproduction of radio and record in the comfort of his own home, in cabinets of undating charm and beauty... a range of moderately priced radio receivers and radiograms that will satisfy the taste of the most fastidious, in keeping with modern furnishing trends

Available from leading Departmental Stores and Radio Dealers
Sole Concessionaires for United Kingdom

WINTER TRADING CO. LTD.
95/99 Ladbroke Grove, London, W.11
Telephone: Park 1341 (10 lines)

HIGH QUALITY SPEAKERS with foam surrounds by **WHARFEDALE**

HERE ARE FIVE FROM THE LARGE RANGE
OF MODELS IN PRODUCTION

COAXIAL 12 COMPLETE WITH TWEETER VOLUME CONTROL

SPECIFICATION

MAIN CONE

Magnet gap diameter, 1½ in.
Flux density, 14,000 gauss.
Total Flux, 155,000 maxwells.
Foam surround.
Copper voice coil. Fundamental resonance, 25-30 c/s.

TWEETER ASSEMBLY

Magnet gap diameter, 1 in.
Flux density, 13,200 gauss.
Total Flux, 44,000 maxwells.
Foam surround.
Aluminium voice coil and centre dome.

PRICE £25 TAX FREE



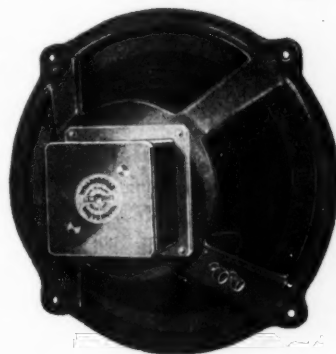
COLUMN 8/145

Bass Resonance, 45/55 c/s.
Flux Density, 14,500 gauss.
Total Flux, 60,000 maxwells.
Price (inc. P.T.) £6.19.11



W15/FS

Bass Resonance, 25/30 c/s.
Flux Density, 13,500 gauss.
Total Flux, 180,000 maxwells.
Price (tax free) £17.10.0



SUPER 12/FS/AL

Bass Resonance, 30/38 c/s.
Flux Density, 17,000 gauss.
Total Flux, 190,000 maxwells.
Price (tax free) £17.10.0



SUPER 3

Flux Density, 14,500 gauss.
Total Flux, 60,000 maxwells.
Price (inc. P.T.) £6.13.3

FOAM SUSPENSION reduces the incidence of distortion at low frequencies, and the softness improves dissipation of middle and high frequency vibrations at the edge of the cone, resulting in all-round improvement in the smoothness of response.

Illustrated, descriptive leaflet and cabinet construction sheet, free on request.

Wharfedale
WIRELESS WORKS LTD
IDLE BRADFORD YORKS

Telegrams: 'Wharfdel' Idle, Bradford.

Telephone: Idle 1235/6

Today's

Best Looking

Listening

BAKERS
'Selhurst'

and

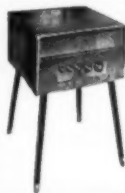
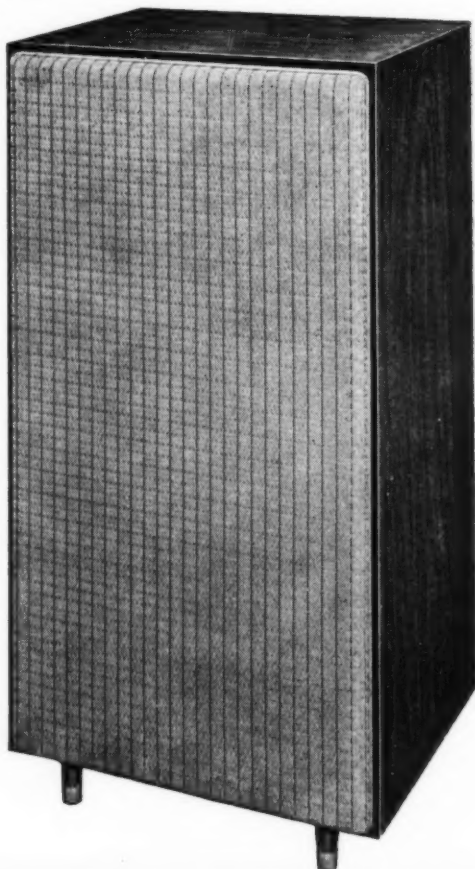
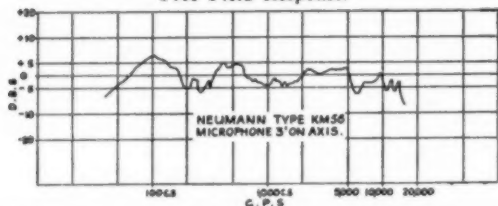


Two famous names combine to bring you an outstanding new loud-speaker system.

During the development of this loudspeaker the closest co-operation has existed between Bakers Selhurst, pioneers of high quality loudspeakers in this country, and Pye with their vast technical resources. The result, we believe, is a loudspeaker supreme in its price range. It's today's good-looking listening!

Model HF15SMT comprises a 12" Bakers bass unit and a 4" Richard Allen tweeter with four element cross over network. Available in walnut or mahogany veneers. Price 27 guineas. Dimensions: Height 33½" (with feet). Width 17". Depth 13½".

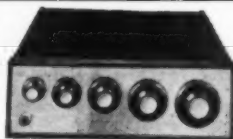
Free Field Response.



'MOZART' LOWBOY

Stereo (HFP3)
45gns

on a (HFP1)
32 gns



Model HFS20M
Stereo Amplifier 35 gns.
Chassis version £22.



Model HFT106
FM Tuner £24.
Chassis version £22.

Please send me full details of the Pye High-Fidelity range.

To Pye High Fidelity Division,
65 Fairview Rd., London, S.W.16.

NAME

ADDRESS

ACCOMMODATION IS STILL AVAILABLE for . . .

THE MARCH L/P FESTIVAL, 18th-20th MARCH 1960

at NORBRECK, BLACKPOOL

"One of the most enjoyable week-ends I have ever spent" was how Percy Wilson described last year's event, and that happy sentiment was echoed by all our visitors and guests. Once again from 18th to the 20th March 1960 the luxurious Norbreck Hydro will be the centre for a week-end of live and recorded music, of films and talks, of record-recitals and equipment demonstrations, of good company among people who share your own interests . . . and all this against a pleasant background of comfort and (not least) excellent cuisine.

PROGRAMME

FRIDAY, 18th MARCH

8.30 p.m. Film Programme: "Science in the Orchestra"; "The Instruments of the Orchestra"; "Fra Diavolo" with Laurel and Hardy).

SATURDAY, 19th MARCH

9.30 a.m.-1.00 p.m. "Curiouser and Curiouser", a record programme introduced by Donald Aldous; "The History of a Record Company", presented by John Ridley of Audio Fidelity; "The Art of Wilhelm Kempff", a record programme presented by Edward Greenfield of "The Guardian".

SATURDAY, 19th MARCH (Cont.)

2.30 p.m.-7.00 p.m. Demonstrations by the major record companies and selected manufacturers of High Fidelity domestic stereo equipment. (These Saturday Afternoon Demonstrations are open to the General Public).
8.30 p.m. "Fra Diavolo" (Auber). A complete opera performance in costume. Sung in English.
11.00 p.m. Stereo Music for dancing. (Records played on the Deccola)

SUNDAY, 20th MARCH

10.00 a.m. "A short history of music without music tears", presented with projections and recordings by Denis Stevens.
11.30 a.m. "QUORUM." A Technical discussion with Percy Wilson, Donald Aldous and Ralph West. (Questions welcomed).
ALTERNATIVE PROGRAMME:
11.30 a.m. "The Music of Friends", a programme of records presented by Denis Stevens.

SUNDAY AFTERNOON at 2.45 p.m. Live Orchestral Concert with soloists and the Orchestra of the Royal Manchester College of Music, conducted by David Jordan: Overture The Mastersingers (Wagner); Arias from "The Magic Flute", "Marriage of Figaro", "Don Giovanni" (Mozart); Piano Concerto 3 (Beethoven); Symphony No. 4 in G (Dvorák).
SUNDAY EVENING at 6 p.m. "The Spoken Word on Disc"—C. V. C. Clinton-Baddeley of Jupiter Recordings.
9 p.m. Arthur Haddy, the Chief Recording Engineer of Decca talks about FFRR and FFSS.

THE COST OF THE WEEK-END (including first class accommodation and really excellent food) is from as little as £6 to £7/10s. (according to length of stay).

BOOK NOW. A deposit of 30/- per person will make a reservation—balance payable in March. Send large S.A.E. for Programme/brochure to:—

THE LONG PLAYING RECORD LIBRARY LTD., Squires Gate Station Approach, Blackpool, Lancs.

YOUR MONO GUIDE . . .

THE L.P.R.L. CLASSICAL CATALOGUE & HANDBOOK WITH 1959/60 SUPPLEMENT

REPRINT NOW 4/6d. Including
REDUCED TO Postage & Packing
(Supplement only, 2/6)

- ★ Lists all mono records of classical music recommended by "the critics".
- ★ Includes "A basis for a collection"—a selection of L/Ps of exceptional merit.
- ★ Gives helpful advice on the care of, and reproduction of L/Ps.
- ★ Is indispensable to the record collector.

INCLUDED WITH THE CATALOGUE:

- (i) Full details of the Long Playing Record Library PAY-AS-YOU-BORROW scheme (with hiring charges as little as 2d. per day for each L/P borrowed).
- (ii) Full details of the L.P.R.L. unique Factory Fresh Sales Service for new L/Ps—which is second to none in the world!

(These will be sent separately on receipt of large S.A.E.)

THE LONG PLAYING RECORD LIBRARY LTD.
Squires Gate Station Approach • Blackpool • Lancs.

AVAILABLE NOW

FROM ANY GOOD BOOKSELLER
(INCLUDING ALL BRANCHES OF W. H. SMITH)

or

FROM ANY RECORD DEALER WHO SELLS BOOKS

THE STEREO RECORD GUIDE

THE STEREO RECORD GUIDE is a comprehensive review of all stereo records available in the field of classical music (with an additional section on light music), reviewed by three critics who have made a speciality of stereo from its inception.

Edited by Ivan March, the co-authors are Edward Greenfield of *The Guardian*, and Denis Stevens of *The Gramophone*. The foreword by Percy Wilson, technical editor of *The Gramophone*, traces the background and history of stereo.

Available in a handsomely bound first edition, with an attractively designed permanent dust jacket, the *Stereo Record Guide* @ 21/- is an essential purchase for any music lover or record collector.

Orders can be accepted now through any bookseller, through any record dealer who sells books, or by sending 22/3 (incl. postage & packing) with order direct to publishers.

ORDER YOUR COPY NOW!

THE LONG PLAYING RECORD LIBRARY LTD.
Squires Gate Station Approach • Blackpool • Lancs.

LARGS

of Holborn for High Fidelity

HIGH FIDELITY DEMONSTRATION ROOM

In this luxurious showroom you can relax, listen and compare all that is best in Hi-Fi. We built this special comparator in our own workshops. It will enable you to hear innumerable combinations of amplifiers, loudspeakers, tuners, gramophone pick-ups and tape recorders—all by a flick of a switch! Here you can *really* compare the latest in both monaural and stereophonic equipment. Whether you are an expert or making your first enquiry, our technical staff will find it a pleasure to help you.



CABINET ROOM

Having chosen your equipment you may be thinking of a cabinet. As you can see from the photograph, we have a large range on show, period style to contemporary. Or again, you may want a cabinet specially designed and made—a "Tailargram" in fact. Here we *really* come into our own. Our craftsmen have been in the cabinet and polishing trade for many, many years; every job is something they take a pride in. Remember, the cabinet is an essential part of your high fidelity equipment.



LARGS

of Holborn for High Fidelity

76-77 HIGH HOLBORN, LONDON, W.C.1

Telephone: CHAncery 2626 (Private Branch Exchange)

Near Holborn Tube Station.

Buses 7, 8, 22, 23, 25 pass the door

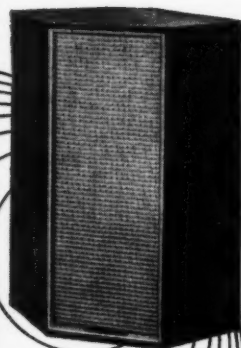
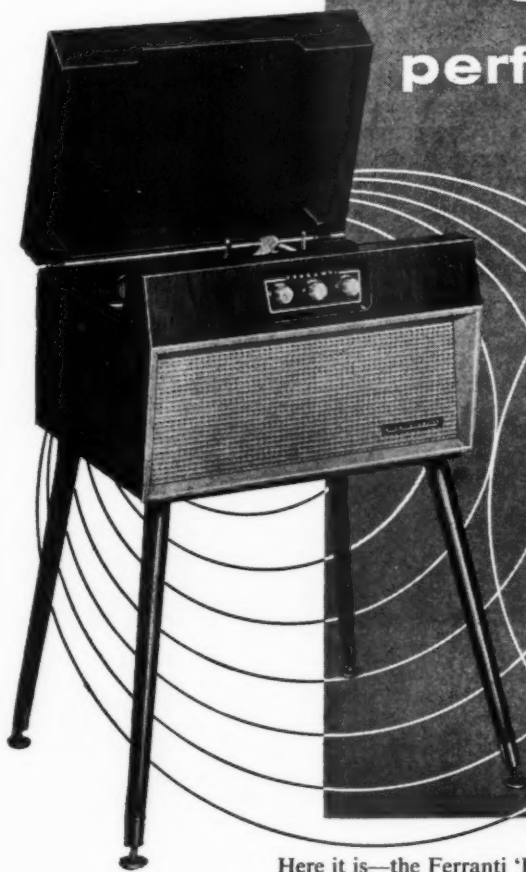
**FERRANTI 'FIDELIO'
Model RP 1035**

65 gns. (legs 2 gns. extra)
 12½" high (less legs) x 19½" wide x
 15½" deep.
 Hi-fi mono/stereo reproducer.
 Twin channel pre-amplifier.
 Balance control for stereo fidelity.
 One set of controls for both
 channels.
 4-speed auto-changer.
 Radio/tape recorder inputs.
 Pre-tuned acoustic chambers.

**Stereo Extension
Model ES 1035**

12 gns.
 18½" high x 8½" deep x 14½" wide.
 Fully controlled from 'Fidelio'.
 Place stereo speaker either
 side of 'Fidelio'—thanks to
 direction control.
 8" x 5" speaker, set in acoustic
 chamber to match 'Fidelio'
 characteristics.
 5" treble unit.
 Walnut veneered finish to
 match 'Fidelio'.

Neatest set-up for powerful Stereo performance



Here it is—the Ferranti 'Fidelio', designed to tuck superb stereo reproduction neatly into your living room! Check the features that make the 'Fidelio' an instrument worthy of the finest mono or stereo records . . . and keep it at a size you can live with. Then go and hear the 'Fidelio'—we'll tell you where to find your nearest Ferranti dealer.

FERRANTI 'FIDELIO'

SEND FOR LEAFLET

TO: FERRANTI RADIO & TELEVISION LTD, 41-47 OLD STREET, LONDON E.C.1
 Please send illustrated 'Fidelio' leaflet and address of my nearest Ferranti dealer.

NAME

(BLOCK LETTERS)

ADDRESS

G.M.

It's always the personal service that counts. No wonder so many people the world over buy from Imhofs, either as personal shoppers or through the post from the furthest corners of the globe. Wherever you are, fully qualified sales staff attend to your needs in a friendly manner and quickly become acquainted with your preferences and tastes. And however you buy you are guaranteed expert advice and the same personal attention.



IMHOFS STEREO AND HI FI

A complete floor of Imhof House is entirely devoted to stereo and single-channel hi fi instruments. Here you can really relax in comfort under ideal listening conditions. You can listen to your favourite recordings, whether on tape or disc, played on any system of your choice. Through the Comparator—an exclusive Imhof device—you can hear over 4,000 combinations of different loudspeakers, amplifiers, tuners, players and tapedecks at the flick of a switch. Whether you are interested in stereophonic or single-channel hi fi reproduction comparison is easy at Imhofs—and you enjoy yourself more!

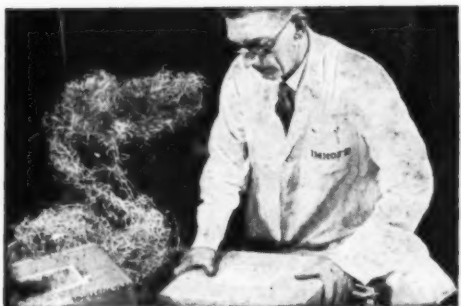


IMHOFS RECORDS

Imhofs carry most comprehensive stocks of records with unrivalled facilities for choosing and listening. Each department, Classical, Export and Imhofs famous Melody Bar, has its own expert staff. You can rely upon them for the best advice if you are uncertain in your choice. Any type of record currently available in Britain can be readily supplied, including a wonderful selection of Continental recordings. Close liaison with manufacturers enables us to place orders in advance and many of them give us priority in allocating records in short supply.

IMHOFS

radio - tv - service

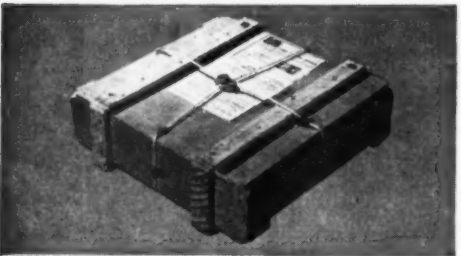


IMHOFS SWIFT WORLD WIDE DELIVERY

Your order, whether for instruments, records or spares, receives the immediate individual attention of the most experienced staff in the business. Every order is carefully packed into special sturdy boxes made to our own requirements. We carry out all paperwork on Customs and Shipping and every item is fully insured to guarantee safe delivery.

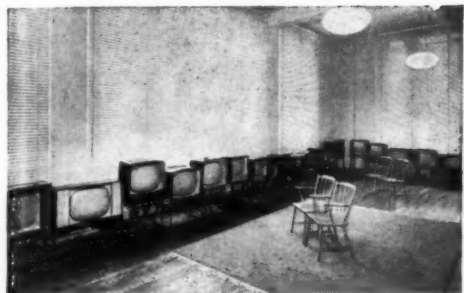
MONTHLY ACCOUNTS (HOME & ABROAD)

This popular credit service permits you to buy your records as and when you wish and make one payment for them later. This is not an 'instalment plan' and there is no extra charge for this facility.



IMHOFS RECORDS POSTAL SERVICE

Of special value to overseas music lovers, this famous postal service guarantees you swift, safe delivery of the records you want. All records are meticulously examined before despatch and are packed in wooden boxes. All are exported free of purchase tax. All parcels over £10 in value are sent post and packing free with free insurance. Whatever their value, all orders from H.M. Forces overseas for L.P.'s and 45's are sent post and packing free. Our record postal service was begun in 1897 and the experience we have gained since then is always at your service.

IMHOFS**RADIO & TV, HOME & OVERSEAS**

All the latest models are here. All of them are on permanent demonstration for easy comparison. You'll find 1960 transistorised radios, portables, mains sets and mains-portables, from miniature pocket radios to sets of all shapes and sizes. All the best makes of television sets are on permanent side-by-side demonstration—portables, table models and consoles in all screen sizes. All of them are available on cash or hire purchase terms with 5 years' maintenance—and there is Imhofs' special rental scheme too.

For overseas, we can supply television sets suitable for countries from Argentina to Yugoslavia, portable radios and mains sets, record players, radiograms and stereograms.

Call in and see the 1960 range at Imhofs and enjoy them in comfort; if you are too far away to call, perhaps a friend can come in for you.



STEREOPHONIC
AND
SINGLE-CHANNEL
HMV — COLUMBIA
COLRICH — AUDIO
SAGA
TUTOR — TAPE

**IMHOFS****PRE-RECORDED TAPES**

For musical reproduction at its very best choose from a big selection of pre-recorded tapes and stereo tapes in the Ground Floor Record Department — Imhofs have them all.

**IMHOFS****SERVICE**

At our Service Shop on the Second Floor you can have new diamond or sapphire styli fitted while you wait and choose from an extensive range of accessories. Small repairs are quickly dealt with or, for larger jobs, book an appointment for an engineer to visit your home on same-day service.

stereo - hi fi - records - tapes**IMHOFS****GIFT TOKENS**

Imhofs own Gift Tokens are available at values from 6/- upwards for any make of record or equipment. They are valid indefinitely and we will gladly send the records chosen to any address in the world. No charge for the greetings card. Call in or send for some today for your friends at home or overseas.

IMHOFS

TO: Alfred Imhof Ltd. Dept 13 112-116 New Oxford St., W.C.1 MUSEUM 7878

Please send me details of your Guaranteed Records
Postal Service and details of Monthly Accounts

NAME _____

ADDRESS _____





**It's ME for
Modern Electrics
every time**

A WORLD-WIDE PERSONAL SERVICE IN HI-FI FOR TAPE DISC AND RADIO

TAPE

Whatever you want in tape, Modern Electrics are there to help you with everything from a complete installation to a few inches of leader tape. S.A.E. brings comprehensive lists.

• MONO

Brenell Mk. V	44 gns.	8192
Brenell Three Star	58 gns.	8174
Clarion Transistor Battery	25 gns.	875
Ferrograph 4AH	86 gns.	8254
Ferrograph 4AN	81 gns.	8243
Fi-cord	59 gns.	8177
Geloso	26 gns.	878
Grundig Cub	26 gns.	848
Grundig TK25	62 gns.	8186
Grundig TK20 with Mic	52 gns.	8154
Grundig TK30	72 gns.	8216
Grundig TK35	82 gns.	8246
H.M.V.	650	8143
Philips EL3515	32 gns.	896
Simon Minstrelle	39 gns.	8137
Simon SP4	95 gns.	8285
Spectone 151	76 gns.	8228
Spectone 161	49 gns.	8147
Steelman Battery	55 gns.	8145
Stuzzi Magnette	69 gns.	8207
Stuzzi Tricorder	75 gns.	8225
Veritone Venus	58 gns.	8174
Vortexion W.V.A. Type IV Deck	493.13.0	8267
Vortexion W.V.B. Type IV Deck	4110.3.0	8315

• STEREO

Ferrograph 45N Deck	42 gns.	8126
Ferrograph Stereo-Ad	30 gns.	890
Ferrograph 808	105 gns.	8315
Ferrograph 45/N	88 gns.	8264
Ferrograph 45/H	93 gns.	8279
Körting 4-Track	68 gns.	8204
Harting 4-Track	86 gns.	8258
Brenell 3-Star	89 gns.	8267
Brenell 5-Star	95 gns.	8285
Grundig TK60	128 gns.	8384

• Decks and Amplifiers

Wearite 4A Mono	434.15.0	8105
Wearite 4B Mono	445.0.0	8139
Brenell Pre-Amp and Amp	24 gns.	872
Brenell Stereo Deck	432.16.0	8101

• MICROPHONES AND MIXERS

BANG & OLUFSEN Ribbon	416.0.0	846
Lustraphone Stereo	30 gns.	890
Lustraphone LD/66	44.2.6	812
Lustraphone LFV/59 Dynamic	81 gns.	825.50
Lustraphone VR/64 Ribbon	47.17.6	823
Raelo Ribbon RBL/T or CRH	48.15.0	826
Film Industries Ribbon M18	48.15.0	825
Gramplan Moving Coil	48.8.0	823
Simon "Cadenza"	10 gns.	830
Simon "Cadenza" Crystal	43.13.6	811
Grundig Mixer GMU.3	16 gns.	848
Lustraphone "Lavalier" Neck Harness	15/9	82.25

Scotch Boy, Irish, BASF, Grundig, Agfa, MSS, Ferrotype—all sizes in STANDARD, LONG-PLAY AND DOUBLE PLAY.

Components and accessories by leading manufacturers.

FOR PROFESSIONAL AND ADVANCED USERS OF TAPE



Distributed exclusively by Modern Electrics, the BINSION ECHOREC is a pre-amplifier unit enabling echoes to be imposed on signals between microphone (or other source) and amplifier or recorder. There are 3 channels available, and timing of echoes is controllable. The "Echorec" permits other effects also to be achieved. The instrument is for A.C. mains and completely portable. Details on request. PROFESSIONAL AND TRADE DISCOUNTS.

140 gns
\$420

LOUDSPEAKERS

The following is a selection from our large stocks.

Quad Electrostatic	452.0.0	8156
--------------------	---------	------

WHARFEDALE

Co-axial 12	425.0.	873
Super 3	44.13.3	816
Super BFS/AL	44.19.11	817
Golden 10FSB	47.13.3	818
SFB3	439.10.0	8115
W10/FSB	412.19.10	832
Column 8 enclosure	421.15.0	862

TANNOY

Tannoy 12" Monitor	430.15.0	840
Tannoy 15" Monitor	437.10.0	841
Vitavox DU 120	419.10.0	854
W.B. 1016	47.12.3	816
W.B. FH1012	44.15.0	822
W.B. 1216	415.0.0	843

GOODMANS 300

Goodmans AL/120	429.10.0	884
Goodmans Trebas	46.4.0	816
Goodmans AX/15/4	453.11.0	8152
Goodmans Axielte	46.12.1	816
Goodmans Axiom 110 10"	45.0.0	812
Goodmans Axiom 300	411.5.9	832
Goodmans Triaxiette	413.10.0	833
Goodmans Triaxiom 12/20	425.0.0	872
Kelly Ribbon Mk. II	410.10.0	830
B.J. Top "C" Tweeter, complete	45.0.0	830
Philips 9762/M	410.10.0	830

MOTORS & PICKUPS

STEREO AND SINGLE

Decca Stereo	420.19.5	854
Connoisseur Stereo	421.4.1	854
Ronette Binofluid Stereo	48.6.10	817
Tannoy Stereo Cartridge Mk. II	413.6.0	812
Tannoy Cartridge Mono Mk. II	412.14.0	860
Lenco GL58/RD & Stereo P.U.	427.15.6	845
Lenco Motor GL58 with arm	419.17.6	855
Lenco 58/580	425.8.10	867
Lenco 58/600	431.0.0	867
Lenco GL-60 Trans. Unit	428.19.0	860
Goldring 580	45.11.4	812
Goldring 600 Cartridge	411.2.7	824
Goldring 700 Cartridge	49.14.9	821
Garrard 4HF/GCS/10	422.7.3	854
Garrard GCS/10 Stereo Cartridge	41.12.10	83.50
Garrard TPA/12 Arm & Crystal P.U.	45.9.1	812
Connoisseur Motor Type B	427.16.1	858
Connoisseur 2-speed	416.13.1	842
Garrard GMC/5 Cartridge and Trans.	49.1.6	823
Garrard TA/MK. II	48.10.0	822
Connoisseur P.U.	412.19.10	830
Acos Stereo Cart.	45.16.3	813
Philips 2009 Transcription Unit	410.10.0	825

IT'S BETTER TO FIT DIAMONDS
For economy, improved quality and longer life. Accurately finished and guaranteed. In most fittings from ... £1.46 83

AMPLIFIERS AND TUNERS

STEREO

Quad 22 Pre-amp Unit	425.0.0	871
Leak Stereo 20	436.9.0	887
Leak Point One Stereo Pre-Amp	421.0.0	860
Avantic SPA. II	429.8.0	884
Avantic Stereo SPA/21	448.10.0	8138
Jason J.2-10Mk. III	437.10.0	8107
Pilot SHF.15	32 gns.	896
Dulci DPA/10/2	24 gns.	872
Chapman Stereo Amp.	20 gns.	860
Chapman 30S Unit	18 gns.	854

SINGLE CHANNEL

Quad Amplifier	422.10.0	867
Quad Control Unit	419.10.0	856
Quad FM Tuner	428.17.6	875
Leak TL12 Plus	418.18.0	854
Chapman 55E. FM	38 gns.	890
Chapman "Tranquillo"	439.18.0	885
Chapman FM Tuner FM 91	424.10.0	860
Chapman 56BS with FM	444.0.0	8150

TUNERS

Leak Trough Line FM	433.15.0	885
Dulci AM/FM	425.15.2	846
Jason JTV Tuner	425.7.3	855
Braun Transistor Portable	419.9.0	845

JASON KITS AS ADVERTISED

LARGE STOCKS READY FOR PROMPT DISPATCH

MANY ITEMS FOR 110 V.A.C.

TRANSISTOR RADIOS

ACCESSORIES

Carriage and packing charged at cost.

Services endorsed by leading British Manufacturers

Full official rates allowed on all currencies.

MODERN ELECTRICS (RETAIL) LTD.

164 CHARING CROSS ROAD, LONDON, W.C.2
(3 shops from Tottenham Court Road Station Underground)
Telephone: TBM 7587 & COV 1703 Cables: MODCHAREX, LONDON

The *New***E A R****TRIPLE-FOUR**
STEREO & MONO
Reproducer**42 gns. *****No other Gramophone**

has been subjected to such intensive development as the E-A-R Triple Four. In stereo form it offers reproduction of a standard unsurpassed in a portable gramophone, and in cabinet form, as the Model 500 Stereogram, it represents record entertainment at its most luxurious. The magnificent Triple-Four is without any doubt, the world's most famous, most advanced portable gramophone.

One model for HOME and EXPORT — 110v./230v. A.C.

**No other Gramophone has all these features!**

- Twin E-A-R 5-watt PUSH-PULL Amplifiers.
- 3 permanent magnet speakers, one 10" x 6" Bass, one 7" x 4" Intermediate with crossover, and plastic cone Treble Unit.
- Input selector switch for Stereo, Mono or Auxiliary (Radio/Tape).
- Provision for one or two external speakers.
- Garrard Auto Changer with Manual position. Turnover ceramic pick-up.

* Standard matching Extension Speaker for the Triple-Four STEREO is E-A-R Type ERS9, price 6 gns. Provision is also made for the connection of any good quality matched pair of speakers (3 ohms).

ELECTRIC AUDIO REPRODUCERS LTD. The Square, Isleworth, Middx.

Please send me illustrated folders on

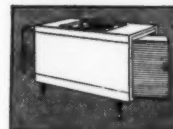
CABINET MODELS	STEREO
PORTABLES	MONO
TAPE RECORDERS	MAINS
	BATTERY

Name _____
Address _____

G/3/60



Floodlit control panel. Single set of controls for Volume, Bass and Treble, Balance and Input Selection.



The luxurious Model 500 Stereogram is the cabinet development of the Triple Four Stereo, with twin hinged speaker compartments, each fitted with a 10" x 6" Bass and separate Treble unit. 68 gns.

Post the coupon today for full details of E-A-R Portable and Cabinet Gramophones, including the new Tape Recorders, or ask to see them at your local dealers.



RICHARD STRAUSS

DON QUIXOTE

AND

TILL EULENSPIEGEL



RUDOLF KEMPE

THE BERLIN

PHILHARMONIC

ORCHESTRA

PAUL TORTELIER

'CELLO

ALP1759 (mono) Available March 11th
(stereo version in preparation)

Full details of E.M.I. March releases are to
be found in "Record Times"
available from your usual record dealer.

HIS MASTER'S VOICE LP 33 $\frac{1}{2}$ r.p.m. RECORD

THE GRAMOPHONE

MARCH 1960 • VOL. XXXVII • No. 442

Incorporating VOX THE RADIO CRITIC • BROADCAST REVIEW

Edited by SIR COMPTON MACKENZIE

CHRISTOPHER STONE

• CECIL POLLARD

London Editor ANTHONY C. POLLARD

• Music Editor ALEC ROBERTSON

• Technical Editor P. WILSON

Editorial Office The Glade, Green Lane, Stanmore, Middlesex

Subscription Office 49 Ebrington Road, Kenton, Harrow, Middlesex

Telephone: WORDSWORTH 2010

Trade Office 70 Charlotte Street, London, W.1. Telephone: LANGHAM 1921/2

EDWIN FISCHER

OCTOBER 6th, 1886 – JANUARY 24th, 1960

By ANDREW PORTER

EDWIN FISCHER was born in Basle, the son of an oboist in the municipal orchestra, who was also viola of a string quartet. In 1896 he entered the Basle Conservatory; in 1904 he was in Berlin as

a student, and the following year as a professor, at the Stern'sches Konservatorium. Around 1916 he began his international career. Recitals, appearances with great conductors, and concerts with his own chamber ensemble all established his fame. So, in time, did numerous gramophone records. The most important of these were of Bach (the complete *Well Tempered Clavier* in five Society volumes, and concertos in which he conducted his own chamber orchestra from the keyboard), and of Mozart (several concertos, the G major, K.453, also being conducted from the keyboard). After the war, among other things, he made more Mozart concertos, some very fine Schubert records, and an important series of Beethoven sonatas and concertos on LP—all for H.M.V.

Fischer and Schnabel were regarded as the two great "captures" of musical pianists for the gramophone; and in both cases, I believe, considerable persuasion was needed before they could be induced to enter the recording studio. Fischer was one of those players—Schweitzer and Menuhin are other names that suggest themselves in this connection—who believe that a performer's whole personality is bound up in his art: that—to take an extreme instance—a

woman who was hateful to her husband in real life could not sing *Fidelio* well. In his *Reflections on Music* Fischer wrote: "The most arduous study, the most genuine talent, the most serious application are not enough, if the whole of one's life is not turned in the direction of reflecting on great thoughts and on lofty emotions. Every action, and even every thought, has its effect on the personality. The purity of life should extend to the very mouthful that one lifts to one's lips".

One of the secrets of Fischer's greatness seemed to lie in a complete identification of his own personality with that of the composition he was playing. He could "express himself" completely, for in doing so he was expressing the work. A sentence in his recently published *Beethoven's Piano Sonatas* (Faber, 21s.) bears this out. He writes: "A careful study of these works will transform us, for Beethoven will become our teacher and lead us to develop our own personalities and characters". Later, after paying tribute to Schnabel's intellectual qualities, he opines that his colleague went too far in calculating his effects (counting out trills, pauses, even the rests between movements). Fischer requires the pianist to "surrender to the sway of his imagination".

His playing could be spontaneous, because he had identified himself with the work. However much he "surrendered" to the inspiration of the moment, the result would not be out of style. By modern standards his technique was not strong: yet his playing could be immensely grand in such a piece as Brahms's F minor Sonata. My strongest impressions of him remain from two performances of the *Waldstein* Sonata, in the Central Hall in 1951 and the Festival Hall two years later. And in his book mentioned above I find that he regarded the middle-period sonatas as "the consummation of Beethoven's art . . . later works reveal further developments and achieve greater heights in one or other respect—but as far as the perfect balance of all the requirements is concerned the works between Opp. 50 and 60 represent the summit".

Edwin Fischer's precepts are carried on by several distinguished pupils before the public today. And his records—several of them—remain available: both some of the pre-war sets reissued as Great Recordings of the Century, and modern ones.



Edwin
Fischer

[E.M.I. Photo]

COLLECTORS' CORNER

By JOHN FREESTONE

WHEN "Collectors' Corner" last appeared in these pages, nearly six years ago, the establishment of the long-playing record had caused a decided lessening of interest in "historical" records. It is now quite clear that this was only temporary, and the considerable number of reissues of recordings by great singers of the past, which have appeared on the English market in the last two years or so, has completely changed the position.

It is apparent that originals of all but the great rarities have dropped in value, at least temporarily. This is due to two factors. In the first place many young collectors cannot afford elaborate equipment and have had to be content with instruments which will give tolerable results on modern recordings. Such an instrument will almost invariably sound atrocious when coping with early 78s, and so the young collector will naturally turn to re-recordings on long playing or extended play discs, which will reproduce quite well if the process of transferring the originals has been successfully carried out. And here let it be admitted that unless a collector is willing to go to considerable trouble and expense in obtaining first-rate equipment for playing old records, he will obtain far better results from modern transfers which have been copied under expert supervision.

Secondly, the general availability, even in the form of re-recordings, of records which were once difficult to obtain, has obviously affected the value of the original discs. I believe that this lessening of value is only temporary, for the serious collector will eventually wish to hear his favourite recordings at first hand, and not in the second hand form in which most are now available, but there is a very real possibility that in say twenty years' time it will be as difficult to play 78s as it is to deal adequately with cylinder records today.

At the moment nearly all motors include the old speed, some with a slight degree of regulation possible, but for most purposes 78 r.p.m. has already become redundant, and now that the "standard" speed records are almost obsolete, it cannot be long before most motors will only include the slower speeds. Then again I know of only one pick-up which is still made for miniature thorns—the Expert Moving Coil—and even the manufacture of thorns may soon cease. This would be a misfortune for collectors of original recordings, for no sapphire or diamond point will be suitable for all old records, which vary considerably in groove width. In the case of a thorn, it will soon bed down, but a jewel point is not so adaptable.

Many of the reissues referred to have been highly successful, and particular bargains are the R.C.A. Camden series, which, while they have not included any items likely to appeal to the collector of early rarities, have given us some superb examples of the great artists of the 30s. The early electrics by Martinelli, Ponselle

and De Luca should be in all collections of great singing, and the slightly later Lieder recordings of Lotte Lehmann are equally superb in their way. This series might well be extended to include the many fine operatic examples by Pinza, Flagstad, and Rethberg, to mention only three artists who recorded quite extensively just before the second world war.

Of the smaller companies, Olympus and Belcantonisc have given us some very interesting material, and if Belcantonisc have been the more adventurous in their choice of artistes, Olympus have scored with their first-class engineering and their important "documentary" reissues of recordings by Melba, Zenatello, Tetrassini and Tamagno.

The fine discs issued in America by the Scala Company should be mentioned. They, too, have really first-class engineering, and are far superior in this respect to the T.A.P. records which have appeared over here, although the latter certainly give exceptionally good value for money in respect of the number of selections included in each LP. The Rococo discs are issued by a company which was a pioneer in Historical reissues, and the quality of their latest discs leaves nothing to be desired. I would particularly recommend the Siens reissue, and also the earlier ones of Calvé and Plançon, which include many of the 1902 London recordings by these two great singers.

Perhaps I may be forgiven if I say something of my own collecting activities during the past six years. I have managed to complete several important sets, including all published recordings of Caruso, all the originals of Patti, and everything included in the 1904-5-6 releases by Melba. I still need Calvé's 1902 *Magali*, and three of the 1911 London recordings of Tetrassini continue to elude me.

However, probably the most interesting acquisition is a large test record, without any label, but obviously of Melba, singing a part of *Sweet Bird*. This record is almost certainly of 1904 vintage, and starts earlier than the published one, and does indeed contain a passage which Melba never subsequently recorded. The reason for non-publication is obvious in this case! Melba makes an error, the music comes to an abrupt and rather embarrassed halt, and then she is heard to say something like this. "I'm sorry to be such a fool, we shall have to begin all over again". The first words are indistinct, but the latter ones are perfectly clear! How this test pressing survived is a mystery, but apart from the amusing and personal touch at the end, Melba's singing is glorious!

Some interesting Russian records have recently been imported into this country, and the Rossini excerpts sung by Dolukhanova are quite outstanding, particularly the duet from *Semiramide* with Sakharova, which contains singing worthy to place beside the "Mira o Norma"

of Ponselle and Telva. These discs are occasionally obtainable from Collett's record shops and other specialist dealers, and in addition there are some electric recordings by Neshdanova made in the mid-thirties, which show that she was still in good voice at this late date.

INDEX TO REVIEWS

★ indicates a stereophonic recording

ALNAES	Page
Songs—Kirsten Flagstad★ (mono also).....	473
ANDERSEN, HANS	
Fairy Tales—read by Boris Karloff.....	475
BACH, J. C.	
Motet, "Ich lasse dich nicht, du segnest mich denn".....	409
BACH, J. S.	
Brandenburg Concerto No. 3.....	452
Cantata No. 187.....	468
Choral Motet, "Unser Leben ist dein Schatten".....	409
Concerto in D minor for two violins, BWV1043.....	452
Mein Jesu, was fur Seelenweh befallt dich in Gethsemane★.....	463
Organ Works—Albert Schweitzer.....	480
Partita in E major—Praeludio only★.....	463
Tocatta and Fugue, BWV565.....	453
Piano Concerto No. 5, "Emperor" BWV597.....	406
Violin Concerto in A minor, BWV1041.....	452
Violin Concerto in E major, BWV1042.....	452
BARTOK	
Piano Concertos Nos. 2 and 3★.....	453
Rumanian Dances.....	408
BERTHOVEN	
Egmont Overture.....	478, 480
Leonora Overture No. 3, Op. 72a.....	455
Marches, G.145, Nos. 2 and 3★ (mono also).....	463
Piano Concerto No. 1★ (mono also).....	454
Piano Concerto No. 2★ (mono also).....	454
Piano Concertos Nos. 1-4.....	475
Piano Concerto No. 5, "Emperor" BWV597.....	406
Piano Sonata No. 14, "Moonlight"★.....	490
Septet, Op. 20★ (mono also).....	464
Symphony No. 1.....	453
Symphony No. 4.....	453
Symphony No. 5.....	453
Symphony No. 6, "Pastoral"★.....	454, mono 454, 478
Symphony No. 7.....	454, 478
Triple Concerto.....	455
Violin Concerto.....	478
Violin Romances Nos. 1 and 2.....	456
BELLOC, HILAIRE	
Cautionary Verses—read by Joyce Grenfell.....	476
BERG	
String Quartet, Op. 3.....	466
Violin Concerto.....	479
Wozzeck—March★ (mono also).....	463
BIZET	
L'Arlésienne—Suite No. 1.....	478
Carmen—excerpts.....	455, 474
BORKOVEC	
String Quartet No. 1.....	464
BORODIN	
Nocturne★.....	463
Prince Igor—excerpt★.....	474, mono 463
BRAMHS	
Alto Rhapsody.....	452
Double Concerto.....	479
Hungarian Dances Nos. 1, 2, 3, 5, 6, 7, 17, 19, 21★.....	455
Sixteen Waltzes, Op. 39★ (mono also).....	466
String Quartet No. 2.....	464
Symphony No. 3.....	455
Tragic Overture.....	456
Variations on a Theme of Haydn, "St. Anthony Choral".....	452, 479
BRITTEN	
A Ceremony of Carols★.....	473
BURNS, ROBERT	
Poetry and Songs.....	476
CASALS	
Les Rois Mages.....	478
CHOPIN	
Andante spianato and Grande Polonaise Brillante★ (mono also).....	456
Etude, Op. 10, No. 3.....	468
Introduction and Polonaise, Op. 3.....	468
Piano Concerto No. 2★ (mono also).....	456
Piano Works—Valentin Gheorghiu.....	466
Piano Works—Wilhelm Kempff.....	460
Waltzes, Nos. 1-14.....	466

INDEX TO REVIEWS—(continued)

	Page		Page		Page
GIMAROSA		HUMPERDINCK		PROKOFIEV	
Concerto in C major for oboe and piano.....	456	Hansel and Gretel—excerpt.....	463, 465	Piano Concerto No. 5★ (mono also).....	459
DAVID		IBERT		Violin Concerto No. 2 ★ (mono also).....	458
German Mass, Op. 42—excerpts.....	460	Trois Pieces breves.....	465	PUCCINI	
DEBUSSY		JACOB		La Bohème—excerpts.....	474
La plus que lente.....	468	Sextet.....	465	La Fanciulla del West—excerpts.....	481
Prelude a l'après-midi d'un faune.....	478	JOYCE, JAMES		Gianni Schicchi—excerpts.....	475
DELIBES		Finnegan's Wake—excerpts.....	476	Madama Butterfly—excerpts.....	481
Coppelia Ballet—excerpts★ (mono also).....	456	KAMINSKI		Suor Angelica—excerpt.....	478
Sylvia Ballet—excerpts★ (mono also).....	456	Motet, "Aus der Tiefe rufe ich, Herr".....	469	Tosca—excerpts.....	475
DISTLER		KODALY		Turandot—excerpts★ (mono also).....	481
Motet, "Singet dem Herren ein Neues Lied"....	460	Lieder—Ernst Haefliger.....	474	PURCELL	
DONIZETTI		KORNGOLD		Nymphs and Shepherds.....	485
Don Pasquale—excerpts.....	481	Suite—Much ado about Nothing★ (mono also) ..	468	Songs and Anthems.....	472
Linda di Chamounix—excerpts.....	481	KREISLER		Songs—April Cantelo and Maurice Bevan.....	480
DUKAS		Plaintes d'amour.....	468	RACHMANINOV	
La Peri—Poème danse.....	478	Violin pieces—Rafael Druian.....	480	Piano Concerto No. 2.....	460
DVORAK		KRENEK		Preludes Nos. 1 and 6.....	460
Gypsy Melodies, Op. 55.....	460	Three Merry Marches, Op. 44★ (mono also)....	463	Vocalise, Op. 34, No. 14★.....	463, Mono 468
Love Songs, Op. 83.....	460	LALO		RAVEL	
Slavonic Dances Op. 46, Nos. 1 and 8; Op. 72, Nos. 2 and 7★.....	455	Piano Concerto.....	456	Piece en forme de Habanera.....	468
Symphony No. 8, "From the New World".....	456	LASSO		Tzigane.....	468
EGGEN		Echo Song★.....	474	RIMSKY-KORSAKOV	
Songs—Kirsten Flagstad★ (mono also).....	473	LEONCAVALLO		Capriccio Espagnol★ (mono also).....	460
FAURE		I Pagliacci—excerpts.....	481	Golden Cockerel—Suite★ (mono also).....	461
Elegie.....	478	LIE		May Night Overture★.....	461, mono 461
FRANCK		Songs—Kirsten Flagstad★ (mono also).....	478	Russian Easter Festival Overture★ (mono also).....	461
Symphonic Variations.....	466	LISZT		ROSSINI	
GERSHWIN		Piano Works—Alfred Brendel.....	467	The Barber of Seville—excerpt.....	480
An American in Paris.....	457	Piano Works—Peter Katin★ (mono also).....	467	Mosé—excerpts.....	481
Piano Concerto in F major—excerpts.....	485	Piano Works—Sviatoslav Richter.....	468	RYCHLIK	
Porgy and Bess—Symphonic Picture★ 457, mono 485		Les Preludes.....	462	Partita da Camera.....	464
GILBERT, W. S.		LOEWE		SAINT-SAENS	
Bab Ballads—Read by Stanley Holloway.....	476	Ballades—Josef Greindl.....	471	Danse Macabre.....	485
GLINKA		LUIGINI		SCHEIDT	
Russian and Ludmilla—excerpt.....	463	Ballet Egyptian Suite★.....	458	Tabulatura Nova, "Da Jesus an dem Kreuze stand".....	467
GLUCK		MAHLER		SCHOECK	
Armide—Musette and Sicilienne★.....	463	Kindertotenlieder.....	480	Lieder—Ernst Haefliger.....	474
Ballet Suite No. 1.....	478	MARTINU		SCHOENBERG	
Iphigenie in Aulis—Lento only★.....	463	Memorial to Lidice.....	458	Quartet No. 2 for Strings and Soprano.....	485
GOULD		Symphony No. 6, "Fantaisies Symphoniques".....	458	String Quartets Nos. 3 and 4.....	485
Latin-American Symphonette★.....	457	MASCAGNI		SCHUBERT	
GRACA		L'Amico Fritz—excerpt.....	478	Der Hirt auf dem Felsen.....	472
Cantos do Natal.....	477	Cavalleria Rusticana—excerpts.....	481	Impromptu, D.899, No. 2 and D.935, No. 2.....	480
Pequeno Cançãoiro do Menino Jesus.....	477	MEDELSSOHN		Impromptu, D.899, No. 3.....	468
GRAVES, ROBERT		Calm Sea and Prosperous Voyage Overture.....	459	March, D.733, No. 3★ (mono also).....	463
Poetry Reading—Robert Graves.....	476	Hebrides Overture, "Fingal's Cave".....	459	Piano Works—Sviatoslav Richter.....	468
GRETRY		A Midsummer Night's Dream—excerpts 457, 463, 478		Schiller Lieder—Dietrich Fischer Dieckmann.....	472
Ballet Suite.....	478	String Quartet No. 4.....	464	String Quartet No. 14, "Death and the Maiden".....	465
Zemire et Azor—Ballet Suite complete.....	470	Violin Concerto★.....	458, mono 458, 459.	Symphony No. 8, "Unfinished".....	459
GRIEG		MEYERBEER		SCHUMANN	
Norwegian Melodies, Op. 63—excerpts★ (mono also).....	457	Les Patineurs—excerpts★ (mono also).....	479	Introduction and Allegro appassionato★ (mono also).....	461
Peer Gynt—excerpts★.....	478, mono 457	MILHAUD		Lieder—Ernst Haefliger.....	474
Piano Concerto.....	457	Le bœuf sur le toit.....	457	Manfred Overture★.....	461
Piano pieces—Eileen Joyce.....	457	MOZART, LEOPOLD		Novellette, Op. 21, No. 1★ (mono also).....	461
Songs—Kirsten Flagstad★ (mono also).....	473	Toy Symphony.....	485	Piano Concerto in A minor★ (mono also).....	461
Two Elegiac Melodies, Op. 34★ (mono also).....	457	MOZART, WOLFGANG		Symphony No. 1★.....	461
Wedding Day at Troldhaugen, Op. 65★ (mono also).....	457	Adagio and Fugue, K.546.....	465	Symphony No. 4.....	462
GROFE		Divertimento No. 14.....	482	Toccata in C major, Op. 7★ (mono also).....	461
Grand Canyon Suite★ (mono also).....	484	Don Giovanni—excerpts.....	485	Traumerei.....	468
Mississippi Suite★ (mono also).....	484	Exsultate, Jubilate, K.165—excerpts★.....	474	SHAKESPEARE	
HANDEL		Five Contredances, K.609.....	454	King John, Macbeth, Measure for Measure, Merchant of Venice, The Two Gentlemen of Verona, A Lover's Complaint★.....	476
Acis and Galatea—complete★ (mono also).....	469	Le Nozze di Figaro—excerpts.....	481	SHELLEY, PERCY BYSSHE	
Concerto Grosso in C major, "Alexander's Feast"★ (mono also).....	457	Piano Concerto No. 18.....	459	Poetry—Read by Vincent Price.....	476
Harp Concerto, Op. 4, No. 5★ (mono also).....	457	Piano Concerto No. 20★.....	459, mono 459, 460	SIBELIUS	
Harp and Lute Concerto, Op. 4, No. 6★ (mono also).....	457	Piano Concerto No. 25.....	479	Finlandia, Op. 26★.....	457, mono 457, 465
Messiah—excerpt★.....	474	Piano Concerto No. 28.....	479	King Christian II Suite—excerpts★ (mono also).....	487
Oboe Concerto in G minor.....	456	Piano Sonata No. 10.....	479	Pelleas and Melisande—excerpt★ (mono also).....	457
Organ Concerto, Op. 4, No. 4★ (mono also).....	470	String Quartet No. 15.....	465	Valse Triste★ (mono also).....	457
Water Music Suite★ (mono also) 458, excerpts.....	458	Symphony No. 25.....	479	STRAUSS, JOHANN I	
HAYDN		Symphony No. 28.....	479	Radetzky March★ (mono also).....	463
Piano Sonata No. 30★ (mono also).....	466	Symphony No. 29.....	479	STRAUSS FAMILY	
Piano Sonata No. 35★ (mono also).....	466	Symphony No. 30.....	479	Waltzes and Polkas.....	485
St. Cecilia Mass—complete★ (mono also).....	470	Symphony No. 40.....	480	STRAUSS, RICHARD	
String Quartet, No. 38, "The Joke".....	464	Viola Concerto No. 4.....	460	Don Juan.....	479
String Quartet No. 77, "The Emperor".....	455	NEUMARK		Don Quixote.....	462
Symphony No. 94, "Surprise"★ (mono also).....	455	Two Sacred Songs.....	471	Der Rosenkavalier—Waltzes.....	485
Variations in F minor★ (mono also).....	466	ORFF		Salome—excerpts.....	481
HINDEMITH		Catulli Carmina—excerpt★.....	474	Till Eulenspiegel.....	462
Five Pieces Op. 44, No. 4.....	458	PAGANINI		Tod und Verklärung.....	479
The Four Temperaments.....	458	Caprices, Op. 1, Nos. 9, 13, 14, 20, 24.....	467	STRAVINSKY	
Funeral Music for Viola and Strings.....	458	Moto Perpetuo★.....	463	Firebird Suite—excerpts.....	479
		PERGOLESI		Violin Concerto.....	479
		Stabat Mater.....	471	SULLIVAN	
				The Mikado—complete.....	485
				SUPPE	
				Various Overtures★ (mono also).....	484

INDEX TO REVIEWS—(continued)

SWEELINCK	Page
Psalm Nos. 6, 116 and 123.....	473
TCHAIKOVSKY	
Capriccio Italien★.....	460, mono 460, 461
Casse Noisette Ballet—excerpts★.....	479, mono 479
Piano Concerto No. 1★.....	462
Sleeping Beauty Ballet—excerpts.....	478, 479
Swan Lake Ballet—excerpts★.....	479, mono 479
Symphony No. 4.....	478
VAUGHAN-WILLIAMS	
Mass in G minor★.....	473
VERDI	
Don Carlos—excerpts★.....	475
Ernani—excerpts★.....	475
Macbeth—excerpts★.....	475
Nabucco—excerpts★.....	475
Rigoletto—excerpts.....	481
Il Trovatore—excerpts.....	481
VIVALDI	
Various Concertos.....	463
WAGNER	
The Flying Dutchman—excerpt.....	480
Lohengrin—excerpts★.....	463, mono 480
Die Meistersinger von Nürnberg—excerpts.....	480
Rienzi—excerpt.....	480
Siegfried Idyll.....	479
Tannhäuser—excerpts★.....	463, mono 478
Tristan und Isolde—excerpts★ (mono also).....	475
WALDEUFEL	
Skaters Waltz.....	485
WEBER	
Invitation to the Dance.....	485
WEBERN	
Five Movements for String Quartet, Op. 5.....	465
WENZEL	
Mass, "Komm Heiliger Geist, Herre Gott"—Nicene Creed.....	469

WOLF	Page
Goethe Lieder—Elisabeth Schwarzkopf.....	473
Italian Serenade.....	464
Lieder—Ernst Haefliger.....	474
WOLF—FERRARI	
Il Campiello—excerpt.....	478
I Quattro Rusteghi—excerpt.....	478
COLLECTIONS	
Brass Band Music—Munn and Felton's Band★ (mono also).....	485
—Massed Bands of Foden's Fairway Aviation and Morris Motors★ (mono also).....	485
Dennis Brain Ensemble.....	465
Choral recital—Don Cossack Choir.....	484
—Mormon Tabernacle Choir.....	484
—Roger Wagner Chorale★ (mono also).....	484
Classical Music from Pakistan.....	477
Historic Record—Leonid Sobinov.....	482
—Twenty Great Tenors.....	482
Hymns—Westphalian Choir School.....	471
Military Band Music—Royal Artillery Band.....	485
—Welsh Guards' Band★.....	485
Orchestral recitals—Capitol Symphony Orchestra★.....	484, 485
—Concert Arts Symphony Orchestra★.....	485
—Hollywood Bowl Symphony Orchestra★ (mono also).....	484
—Stadium Symphony Orchestra.....	485
Pipe Music—Pipers of the Scots Guards.....	485
Poetry of Ireland—Read by Hayward, Dunne, Hewitt.....	477
Poets Reading—Eliot, Frost, Williams, Stevens, Eberhart, Bishop, Wilbur.....	477
—Yeats, Auden, Sitwell, Thomas, MacNeice, Graves, Stein, MacLeish, Cummings, Moore, Empson, Spender, Aiken.....	477
Short Stories—Moiria Lister.....	476
Song Recital—Paul Robeson.....	483
Violin recital—Michael Rabin★ (mono also).....	467

("poison") as if it were lemonade. There is no tension, either dynamic or harmonic. The latter part, though better, is marred by a muzzy-sounding chorus, and the final impression is that both conductor and soloist are unsatisfactory.

The *Variations on a Theme of Haydn* get off to an unbelievably slow start. Brahms's genial *Andante* in 2/4 time becomes a pompous and gloomy movement in 4/4, and it isn't until Variation 2 that things begin to move, even then rather reluctantly. Variation 3 is marked *con moto*, but the tempo is hardly faster than the opening crawl of the chorale, and at the end the atmosphere is lost in a gauche tape-cut which also percussifies the oboe-horn-violon entry of Variation 4. There is another bad tape-join between Variations 6 and 7. As in the *Alto Rhapsody*, things improve as time goes on, but not until it is really too late to save the situation. All in all, this is a regrettable issue. D.S.

BACH. Violin Concertos. BWV1041 in A minor; BWV1042 in E major. **Reinhold Barchet** (violin). Concerto in D minor for two violins, BWV1043. **Reinhold Barchet** and **Guido van der Mueren** (violins), **Südwestdeutsche Chamber Orchestra** conducted by **Friedrich Tilegant**. Qualiton Mono BLP11462 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

BACH. Violin Concertos. BWV1041 in A minor; BWV1042 in E major. **Yehudi Menuhin** (violin), **Robert Masters Chamber Orchestra** directed by **Yehudi Menuhin**. Concerto in D minor for two violins, BWV1043. **Yehudi Menuhin** and **Christian Ferras** (violins), **Festival Chamber Orchestra** directed by **Yehudi Menuhin**. H.M.V. Mono ALP1760 (12 in., 30s. plus 9s. 9d. P.T.).

Four years ago exactly Vox issued a record of these same three Bach Concertos (PL9150) played, I suspect, by much the same artists who are on the Qualiton disc. Barchet was the main soloist, joined in the Double Concerto by Will Beh (and not, as on this disc, by Guido van der Mueren), and the accompanying band was the Pro Musica String Orchestra of Stuttgart, who are surely on nodding terms at least with the Südwestdeutsche Chamber Orchestra. The new disc seems to me an improvement on its predecessor, at least as regards the A minor solo concerto. Here the balance is good, the orchestra makes a real contribution and the harpsichord is audible. In the finale the tempo is much faster and the effect altogether more lively. Barchet seems more at home in the work than before. The other solo concerto also goes well, though I would venture one or two small musicological grouses. There is not enough harpsichord; in particular, the harpsichord is replaced by bogus string parts in bars 17 to 32 of the finale, whereas in the Vox recording this passage is rightly accompanied by continuo only. Also I long to hear someone extemporise a brief flourish at bar 22 of the slow movement, which is nonsensical without.

ANALYTICAL NOTES AND FIRST REVIEWS

By

DERYCK COOKE • ROGER FISKE • TREVOR HARVEY • PHILIP HOPE-WALLACE
MALCOLM MACDONALD • WILLIAM S. MANN • JEREMY NOBLE • ANDREW PORTER
ALEC ROBERTSON • LIONEL SALTER • DENIS STEVENS • ROGER WIMBUSH



★ indicates a stereophonic recording

ORCHESTRAL

BACH. (a) *Brandenburg Concerto No. 3* in G major, BWV1048.

BRAHMS. (b) *Alto Rhapsody, Op. 53.* (c) *Variations on a Theme of Haydn, Op. 56a.* (a) **Ansbach Bachwoche**, (b) **Elisabeth Höngen** (contralto), **Berlin Philharmonik Orchestra** and (c) **Württemberg State Orchestra**, all conducted by **Ferdinand Leitner**. D.G.G. Heliodore Mono LPX29256 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

Bach's Third Brandenburg Concerto has been reissued from DG16126 as a filler for this record mainly given up to the music of Brahms. Leitner is not much of a Bach

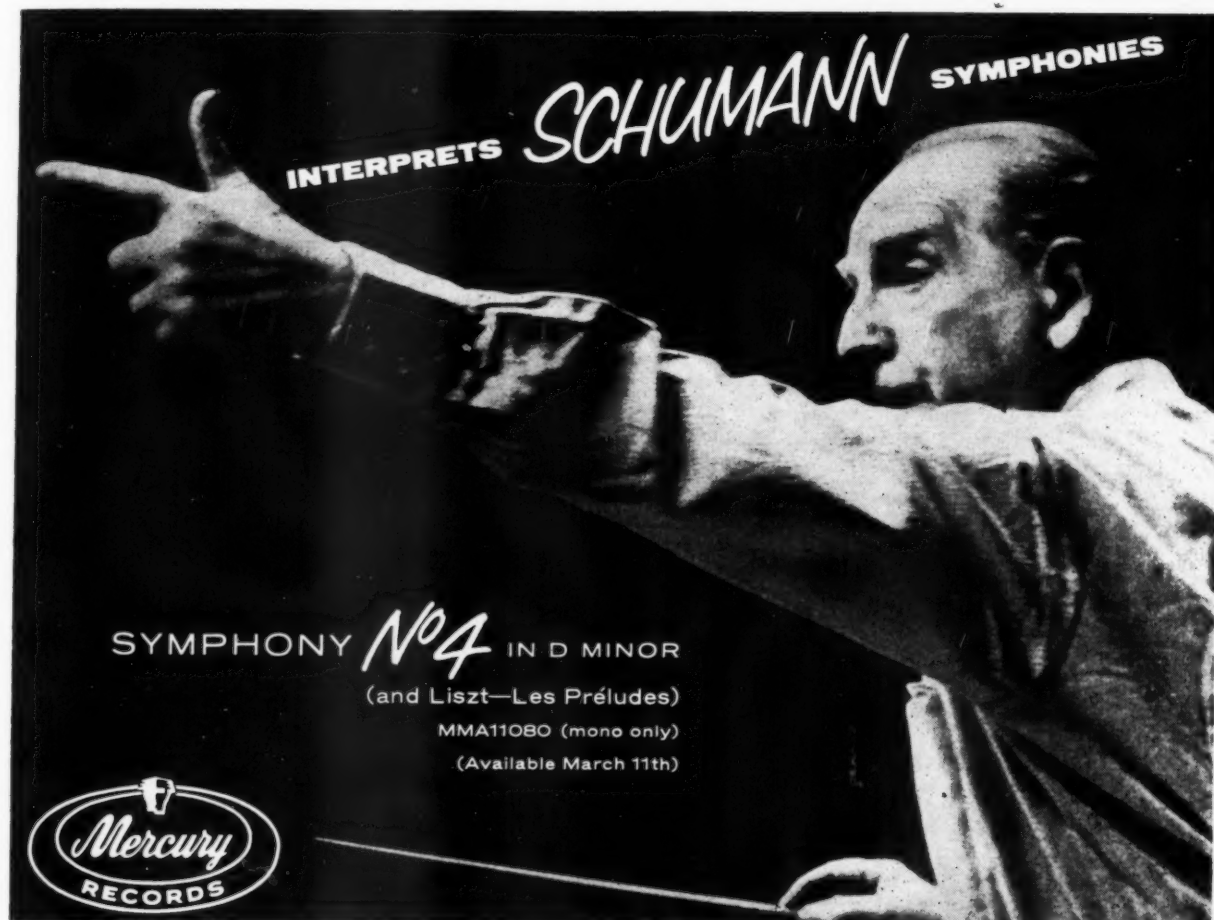
conductor; he does not care for the use of a continuo instrument, and prefers to play the two linking chords as if they constituted a separate movement in their own right. Some of the solo breaks are very poorly played.

I hoped that there might be something of a redeeming nature in the Brahms items, but these, too, contain disappointing features. Elisabeth Höngen is not up to the high standard required for a really thrilling performance of the *Alto Rhapsody*, and she is not helped very much by the lackadaisical Leitner. He cannot get a real *sforzando* and *diminuendo* from 'cellos, basses, and bassoons at the very beginning, and the atmosphere of mysterious gloom suggested by Goethe's text is never properly echoed by the performers. The viola triplets at letter A are marked *forte staccato*, and when played that way strike the heart with chill terror. They play almost *legato* for Leitner, so that the effect goes for almost nothing. Höngen's first entry, the vitally important "Aber abseits wer ist's?" is flat in pitch and utterly lacking in dramatic feeling. When 'cellos and basses move down from G to F sharp the soloist's upward leap of a fourth ("die Ode") is noticeably late, and shortly afterwards in the 6/4 section she sings of "Gift"

DYNAMIC FRENCH CONDUCTOR


Paul Paray

WITH THE DETROIT SYMPHONY ORCHESTRA



INTERPRETS *SCHUMANN* SYMPHONIES

SYMPHONY *No 4* IN D MINOR
(and Liszt—Les Préludes)
MMA11080 (mono only)
(Available March 11th)

 Mercury RECORDS

* Paul Paray took over the Detroit Symphony Orchestra in 1952. From that time he has added immensely to his reputation as a conductor of compelling drive and lyric inspiration. These new recordings maintain the high standard of perfection he demands. *

Full details of E.M.I. March releases are to be found in

"Record Times" available from your usual record dealer.

Previously issued

SYMPHONY *No 1* in B flat ("Spring")
MMA11070 (mono) AMS16017 (stereo)

SYMPHONY *No 2* in C
MMA11065 (mono)

In preparation

SYMPHONY *No 3* in E flat ("Rhenish")

E.M.I. RECORDS LTD., 8-11, GREAT CASTLE STREET, LONDON, W1

Qualiton Records.

INTERNATIONAL

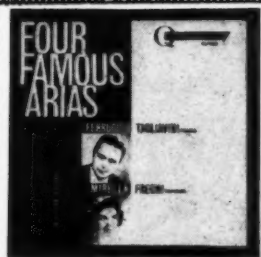


* A FURTHER SELECTION FROM QUALITON'S GREAT NEW CONTINENTAL SERIES: HEAR THEM AT YOUR DEALER'S TODAY!.....

FAMOUS NAMES ON QUALITON RECORDS INCLUDE:.....
TAGLIAVINI: SARI BARABAS: LEOPOLD LUDWIG: MIRELLA FREGNI: AND MANY OTHERS

DIE FLEDERMÄUS
with SÁRI BARABAS
and the . . CHORUS and
ORCHESTRA OF THE
BAYERISCHEN STAATSOOPER

QUALITON BMP 3557



TILL EULENSPIEGEL
OP.28 · DON JUAN OP.20
with the
SYMPHONY ORCHESTRA
OF RADIO FRANKFURT
CONDUCTOR OTTO MATZERATH

QUALITON BMP 3354



**NEW
THIS
MONTH!**
TAGLIAVINI
MIRELLA FREGNI

QUALITON BEP 8001 45 RPM



BACH

REINHOLD BARCHET
GUIDO VAN DER MUEREN

QUALITON BLP 11462



TAGLIAVINI SINGS
with the . . .
VIENNA VOLKSOPER
ORCHESTRA CONDUCTED
BY NINO VERCHI

QUALITON BMP 3359



CARMEN
with the . . .
CHORUS and ORCHESTRA
OF THE
VIENNA VOLKSOPER

QUALITON BLP 11464



QUALITON RECORDS (WALES LTD)

PONTARDAWE, SWANSEA.
TELEPHONE PONTARDAWE 3179

Also Barchet starts his trills "on the note" instead of on the note above. The Double Concerto is somewhat marred by the balance, which brings in Barchet an easy first, his fellow soloist a length behind and the orchestra scarcely in the picture at all. Again the harpsichord is much too little in evidence. These faults are specially noticeable in the slow movement, and I would have liked a more solid bass in all three. But the playing has plenty of vigour and, in the slow movement, lyricism, and the whole disc has much to commend it.

The Menuhin disc of the same three works was recorded in this country just after his visit to the Bath Festival, when he directed performances of all the Brandenburg Concertos. Menuhin both plays and directs on this record too, and though his broadcasts of the Brandenburgs were faulty as to ensemble, there is nothing wrong with the ensemble in these performances. There is much to be said for trying to play these concertos in this way. For one thing, it is how people played them in Bach's day, and for another it imposes a chamber music flavour on them which is what they need. There is only one difficulty. A brilliant musician such as Menuhin may be able to achieve good ensemble without endangering his own performance, but even he cannot give the orchestra the sort of encouragement it needs while he is himself playing. For instance, at bar 30 of the first movement of the Double Concerto violins and violas have an entry in unison marked by Bach *forte* (dynamic marks in his music are uncommon), but unless a conductor brings them in with some display of energy the result will be tame. It is tame in this performance, and certainly not *forte*. But these small and very infrequent deficiencies are a small price to pay for such splendid performances as these are. One listens to the Barchet record with admiration for his competence. One listens to the Menuhin and thinks what wonderful music Bach wrote. I sometimes find his slow movements a bit on the dull side, but played by Menuhin they get right inside you. He is much more expressive than Barchet, much more given to lingering on a note, and able by sheer personality and musicianship to make the more emotive phrases an occasion, something quite out of the common run in modern music-making. In the Double Concerto he is splendidly supported by Christian Ferras, and the whole concerto is full of life in the outside movements and gloriously lyrical in the middle one. Balance and quality, too, are of the highest quality. In the two solo concertos I would have liked a more solid bass. Cellos and basses seemed a little far from the microphone, but here again I think a conductor would have got more spirited playing from them in such passages as the beginning of the slow movement of the A minor. After all, they have the tune here, but in this performance you would think the violin chords above more important. Menuhin's own playing in this slow movement is again supremely beautiful and the finale is very invigorating. Perhaps first beats are bumped a little too much in the opening movement, in which, too, I would have liked more orchestra here and

there. The E major concerto is not quite so successful; in places it sounds the least bit care-worn. But it is pretty good for all that, and Menuhin is better than Barchet at submerging himself into the rôle of accompanist at such points as bars 57 and 82 onwards in the first movement. Also he has no bogus string parts, and he begins all his trills delightfully on the upper note. Barchet perhaps gets the feel of the finale better, and in the first movement of the A minor his orchestra is less diffident as indeed are his bass strings in the second. But if you hope to be moved by this splendid music, you will want the Menuhin. R.F.

★**BARTOK. Piano Concertos:** Nos. 2 and 3. György Sándor (piano), Vienna Pro Musica Orchestra conducted by Michael Gielen. Vox Stereo STPL511490 (12 in., 30s. plus 9s. 9d. P.T.).

Concerto No. 3, Mono:
Katchen, Suisse, Ansermet (3/54) LXT2894
Haas, Berlin R.I.A.S., Fricsay (6/56) DGM18223
Fischer, L.S.O., Markevitch (6/58) ALP1588

It was an enterprising idea on someone's part, when planning an issue of Bartók's much-recorded Third Piano Concerto, to couple it with the Second, which is still hardly known, and of which a recording was badly needed. This work has for long been regarded as of the most fearsomely modernistic kind, hard on the ears and almost beyond comprehension; but as the years go by, and we hear more Schoenberg, Webern and late Stravinsky (not to mention Boulez and Stockhausen), Bartók's most "experimental" compositions begin to sound as acceptable (and as delightful) as Falla and Ravel, if more violent. Anyone who likes No. 3 would be well advised to get to know No. 2, which is perhaps the finer work—certainly the more piquant in harmony, the more fascinating as sound, and the more rhythmically electrifying.

Unfortunately, I am afraid that this disc is of little assistance. The recording of No. 3 is not very good (poor quality of sound and everything too near the microphone), but that of No. 2 is really hopeless: a too-reverberant acoustic makes a mush of the whole texture, and a dim-sounding piano is often swamped by the orchestra. In consequence, it is difficult to form any opinion of Sándor's handling of this very difficult work, but it sounds as if a tremendously exciting performance has been wasted on the desert air. In No. 3, one can hear that he is far from being the best available. His tempo for the first movement (marked *Allegretto*) is impossibly fast, making it beyond his power to articulate the quick figurations clearly, and he is heavy-handed in the *grazioso* passages (or is it the too-near recording?). His rather matter-of-fact slow movement includes two chords different from those in the score at bars 28 and 35, either by accident or design; only his finale is of a really high standard.

To anyone wanting a good record of No. 3, I would suggest Annie Fischer's brilliant and most sensitive performance, which is well recorded; L.S. had doubts about her rubato, which is indeed very

heavy in the first movement, though I personally feel it suits the music perfectly. Monique Haas, whom L.S. preferred, gives an excellent orthodox performance, not quite as clearly recorded, though well enough (the second movement's "night music" comes off better, in fact). Some may like the virile interpretation of Julius Katchen—if they can take his unexciting finale, which is much less than *allegro vivace*. D.C.

BEETHOVEN. Symphonies. No. 1 in C major, Op. 21: No. 4 in B flat major, Op. 60. Paris Conservatoire Orchestra conducted by Carl Schuricht. H.M.V. Mono XLP20016 (12 in., 16s. 11d. plus 5s. 6d. P.T.).

At their best these performances are brisk and efficient, at their worst brusque and perfunctory. Schuricht's no-nonsense approach to the music is welcome in some ways, for it avoids the lingering Wagnerian solemnity that some conductors inflict on the slow introductions to each of these symphonies; nor are the slow movements themselves ever allowed to bog down. This is to the good, of course, yet Schuricht's efficiency does seem to go in hand with a certain insensitivity to detail. For example he rarely manages to get his strings to reduce to a real pianissimo when Beethoven demands one suddenly, and he also fails to shape the lyrical phrases, in which these two symphonies in particular abound, with the loving care that the greatest conductors bring to them. He clearly does not feel about the sublime slow movement of No. 4 as Berlioz did when he wrote "Such must be the song of the archangel Michael as he contemplates the worlds uprising to the threshold of the empyrean"—in fact the music remains pretty much earthbound.

And yet in spite of all this I must say that this record represents good value for money, as long as you are not out for the very best. The recording may be a little on the shallow side, but it is perfectly clear. Moreover, by eschewing scrolls H.M.V. have been able to get both symphonies on to a single disc, including the repeat of the first movement's exposition in each of them. For anyone who regrets, as I do, the practice of omitting these repeats, this is quite a point in the record's favour. J.N.

BEETHOVEN. Symphony No. 5 in C minor, Op. 67. Polish Radio Symphony Orchestra conducted by Jan Krenz.

BACH. Toccata and Fugue in D minor, BWV565 (arr. Smetacek). Polish National Philharmonic Orchestra conducted by Bohdan Wodiczko. D.G.G. Heliodor Mono 478034 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

Jan Krenz gives a powerful performance, finely achieved, but unduly heavy in places. The first movement is full of fire, but the quieter passages are spoiled by heavy string playing—a fault which continues into the rather broad *Andante*. The main tempo of the finale seems excessively slow for an *allegro*, and necessitates a sudden quickening for the return of the *Scherzo*, which robs

it of its emotional impact. The real blots on the performance, however, are two quite incomprehensible idiosyncrasies: in the *Andante*, the little grace-notes on the oboe, after the bassoon solo, are played on the beat, and as even demisemiquavers, an interpretation which seems to have no justification at all; and in the *Scherzo*, the *rallentando* at the end of the first phrase, each time it occurs, is drawn out so as to suggest a different rhythm from that notated by Beethoven, involving an extra bar. Faced with such quirks, one can only sigh and say "Why?" The fill-up, a rather extraordinary choice, is marred by the usual fault in this work—exaggerated chopping and changing of the tempo from phrase to phrase in the Toccata. The music has been recorded at a low dynamic level; on turning up the volume control considerably, one discovers a rather bass-heavy recording, which veils the quieter music and prevents the climaxes from blazing as they should. The disc may be an economical buy, but for an extra 8s. 6d. you can have the highly-praised Klemperer (Columbia 33C1051). D.C.

BEETHOVEN. Symphony No. 6 in F major, Op. 68, "Pastoral". Vienna Philharmonic Orchestra conducted by Pierre Monteux. R.C.A. Mono RB16181: ★Stereo SB2065 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Stereo:
Philharmonia, Klemperer (10/58) SAX2260
V.S.O., Dorati (10/59) SCFL104

This is a more orthodox version of the *Pastoral* than Klemperer's, but I find myself at a loss to know whether to recommend it more or less highly. Monteux gives us a wonderfully brilliant "Peasants' Merry-making", for example, quite without the sub-Breughel connotations that Klemperer chose to read into it. On the other hand I have to admit that his reading of the "Scene by the Brook" and perhaps even of the final "Hymn of Thanksgiving" is phrased with less majestic breadth. Is this perhaps because Klemperer has had more opportunity to get to know the Philharmonia Orchestra (and vice versa) than Monteux has with the Vienna Philharmonic? I can't quite rid myself of the feeling that there are corners in this performance that would have been turned a shade more convincingly if they could have had a couple more rehearsals together, but against this I have to admit that much of the playing is astonishingly delicate and precise, and that the exposition of the first movement (to take the first example that comes to hand) is shaped with absolute sureness. On the whole I should be inclined to recommend this stereo version to anyone who did not know the work well enough to recognise Klemperer's occasional eccentricities for what they are. As to the monophonic version, I have not had an opportunity to compare it with its seventeen competitors, but on the strength of both performance and recording I should think it would rate very highly among them. The mono version is a little heavy in the bass register, but there is a good spread to the tone. Just occasionally the woodwind

seem a little more backward than one might expect, notably in the second movement, but all in all this is a very good version of a standard classic. J.N.

BEETHOVEN. (a) Symphony No. 7 in A major, Op. 92.

MOZART. (b) Five Contredances, K.609. (a) Polish Radio Symphony Orchestra conducted by Witold Rowicki, **(b) Polish State Philharmonic Symphony Orchestra** conducted by Stanislaw Wislocki. D.G.G. Heliodor Mono 479014 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

This disc is an unequivocal case of value for money. Rarely does the hard-worked Beethoven reviewer come across a performance of the Seventh Symphony which is a thrilling compensation for the many unimpressive ones, but here is an example at last. There are four outstanding versions to date, by Kleiber, Toscanini, Walter and Klemperer, but Witold Rowicki can certainly compete with these great conductors. He shows a comprehensive grasp of overall structure, an insight into the meaning of each detail, a weight and drive a superabundant vitality and a power of getting exactly what he wants from his splendid orchestra, that puts his performance in the highest class.

The tempo of each movement, beautifully chosen to accommodate both dynamic and lyrical elements, is adhered to firmly throughout, and, most important, it is kept moving with a persistent forward impulse that nevertheless gives the players time to phrase every note. In the first and last movements this culminates in a peroration which is thrilling not only in itself, but because it has been so inexorably approached as a peak from the very beginning, and in the *Scherzo* there is a whirling abandon, a way of sweeping forward impetuously, that I can't remember hearing before. The *Allegretto* is taken *andante* (as Beethoven is reported to have said he should have marked it)—very steadily and sombrely indeed, but without any suspicion of plodding—and again the build-up is superbly handled. This is achieved by a procedure which may serve as one example among many of Rowicki's sense of significant detail. When the counter-subject enters on second violins and violas, he does not bring it to the fore immediately, as is traditional, but follows Beethoven's marking—the same dynamic for everybody; in consequence it remains embedded in the texture all through the long crescendo until at last it emerges climactically on the first violins when the music reaches *fortissimo*. The effect is overwhelming—and right. This is the way I have always wanted to hear the symphony performed, and I have only two reservations: the relaxed treatment of the *Trio* seems at odds with the tension of the *Scherzo*, and the tempo of the finale is just that fraction too deliberate to allow the music to leave the ground entirely (contrast Toscanini and Walter).

The recording is admirably round in tone and full in the *tutti* passages, with a balance

that faithfully reproduces Beethoven's slight miscalculation of scoring; that is to say, the woodwind, at the back, cannot compete on equal terms with the strings as Beethoven imagined. This is being rather too honest, I feel; one often grumbles at exaggerated spotlighting of the woodwind in Beethoven, but in this case they could have been brought forward a little with advantage. To get the best sound, one has to boost the volume quite a bit, as the dynamic level is rather low. The Mozart fill-up—charming music most charmingly played—unfortunately sounds as though it were being relayed through an echo chamber. D.C.

BEETHOVEN. Piano Concertos. No. 1 in C major, Op. 15: No. 2 in B flat major, Op. 19. Wilhelm Backhaus (piano), Vienna Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. Decca Mono LXT5552: ★Stereo SXL2178 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Concerto No. 1 previously available in Mono only on BR3001 (11/59).

Concerto No. 1, Stereo:
Rubinstein, Symphony of the Air, Krips (12/50) SB2046
Solomon, Philh., Menges (12/50) ASD294

This is an excellent disc, and a bargain too—if you like Beethoven's first two piano concertos. I must confess that if someone were to give me a blank cheque to buy gramophone records, they would come miles down on my list, considering all the other marvellous works there are available; but I suppose the out-and-out Beethoven fan, who has by now got the third, fourth and fifth piano concertos, will be wanting Nos. 1 and 2 before he thinks of sampling from the long list of Mozart concertos—say K.503 in C or K.595 in B flat.

Backhaus gives characteristically vital, strong, classical performances, at which no one can cavil. I personally find him a little heavy and humourless, a little brusque—he seems not very much concerned with beauty of tone or affectionate phrasing. He brings a lot more force to bear on the C major (actually No. 2 in order of composition, in case anyone doesn't know by now), which for me takes it out of the realm of early Beethoven into the middle period; on the other hand, he takes the *Largo* rather quickly, which removes much of the deep feeling from the music. The B flat is handled more gently, with an almost Mozartian lightness in places, but still, there is a lack of charm—which, someone will no doubt retort, would be out of place in any work by Beethoven. I must say that I prefer Rubinstein's smoother playing in the C major, and certainly Solomon's light, crisp, witty, charming performance, with its heavenly *Largo* (what a wonderful touch compared with Backhaus!) and a most sensitive account of the late E minor sonata thrown in. Still, here are the first two concertos on one disc, excellently recorded (Gilels' mono coupling of the two concertos on Columbia 33CX1667 will hardly be in the same street, to judge from W.S.M.'s recent review); you won't have cause to grumble. D.C.



3 GREAT NEW ISSUES

from the largest range of records in Europe.

★ FLOWER DRUM SONG

ABL 3302 } £1.19.9
SABL 145 }

The music from this smash-hit Rogers & Hammerstein show, soon to open in London, is now available in either monaural or stereophonic sound.

★ MUSIC MINUS ONE RECORDS

Instrumental or vocal — play or sing the "missing part" accompanied by top-flight musicians. These L.P. or Monaural records — specially imported from the U.S.A. and exclusive to Keith Prowse are available for all instruments, in Pop, Jazz or Classical music.

★ DAILY EXPRESS RUSSIAN LANGUAGE COURSE

Comprising four 10" L.P.'s and a fully illustrated book and priced at only £6. Available soon, all orders must be taken in strict rotation. Avoid disappointment — order now.

ALL AVAILABLE UNDER OUR
EASY BUDGET SCHEME

Keith Prowse

90 NEW BOND STREET, LONDON, W.1.

Tel. HYD 6000 (60 lines).

5/6 COVENTRY STREET, LONDON, W.1.

ALFRED HAYS LTD.

159 NEW BOND STREET, LONDON, W.1.

Tel. HYD 4040.

All L.P. and

45 r.p.m. records

packed and posted

free in the U.K.



Round the world
record Service.

Keith Prowse can send
you free trials with no obligation,
the records of your choice.

Mail Order Dept.

90 New Bond Street, London
W.1

POST THIS COUPON TODAY

Please send details of:

Budget Account ☐ Russian Course ☐
Music Minus One Records ☐ Latest Releases ☐
copies of L.P. "Flower Drum Song"

NAME

ADDRESS

I enclose P.O./cheque £

s.

d.

K.P.S.

Auch kleine Dinge...

(Wolf: *Italienisches Liederbuch*)



Naturally we would be interested to sell you a large and very good gramophone, preferably with two loudspeakers, both nice big ones, but the *little* things — they can take on a very large importance.

It may be that you want a very little thing, just a needle hardly big enough to see, but you may want it very much and it must be just right.

Perhaps you want it fitted to your pick-up head — with the jewel plumb upright, the armature well in the middle and a silky compliant movement therewith.

It may take five minutes longer to set it up to that standard, but it is worth it. There is only one way of doing even the smallest job, and that is the best way, the way that "raises it to its highest joy".

That charming expression comes to us from the language of the old Alchemists. Do you want a pressure-gauge to weigh the pressure on your needle-point ...

and with a spirit level base? Certainly!

A spring-clip handle to lift up your pick-up? ... just the job!

Are half your Monthly Letters leaning at the end of a book shelf and the other half in a heap on the coffee table?

A binder? Yes, of course a binder ... and lettered on the spine so that you do not find yourself trying to trace that elusive record in Bradshaw's Timetable?

We thought of that, too.

Record cleaning pads, Dust-Bugs, record-carrier cases or storage cupboards, we have them all. Nearly everything that a gramophone user might require will be found at London's Special Gramophone Shop.

Little things, plus the alchemy of understanding service, can give us rare delight.

... können uns entzücken

E · M · G

HAND-MADE GRAMOPHONES LIMITED

6 NEWMAN STREET · LONDON W1 · TELEPHONE: MUSEUM 9971

BEETHOVEN. Piano Concerto No. 5 in E flat major, Op. 73, "Emperor". Eugene Istomin (piano), Philadelphia Orchestra conducted by Eugene Ormandy. Philips Mono GBL5516 (12 in., 16s. 11d. plus 5s. 7d. P.T.).

This is not one of the three or four outstanding *Emperor* records on the market, but I do believe it to be the most successful of the three within its price range: it sounds better than the Serkin (which is half-a-crown cheaper, and a fine reading, but eludes my tone controls altogether—I can't make it sound real), and it's a better organized rendering than the Gimpel (same price) which ultimately doesn't hang together because the pace alters so much.

Istomin's is a young man's *Emperor*, exultant and exuberant, well aware of its own glamorous prowess. It reminds me a little of the style of Mindru Katz's version, but is rather more exaggerated in emphasis than that (first movement, main theme derivative with triplet left-hand descending scale figure; second movement, double thirds passage in D major). Ormandy seconds Istomin in the breezy, high-powered view, and together they communicate the eternal freshness, if not the ultimate poetry of the work. The piano tone is rich and full, rather close in relation to the orchestra. On the first side I was troubled by a regular double swish which seems to come from below the surface, as it were.

For someone wanting to make the *Emperor's* acquaintance and more interested in the music than in sonic perfection or interpretative penetration, this would be a likely investment. But for an extra 17s. 3d. you can get Solomon, which is a performance to treasure for all time. W.S.M.

BEETHOVEN. Concerto in C major for violin, 'cello and piano, Op. 56. Leonora Overture No. 3, Op. 72a†. John Corigliano (violin), Leonard Rose ('cello), Walter Hendl (piano), New York Philharmonic Orchestra conducted by Bruno Walter. Philips Mono ABL3290 (12 in., 30s. plus 9s. 9d. P.T.). The item marked † previously available on ABL3225 (11/58).

Triple Concerto:

D. Oistrakh, Knushevitsky, Oborin, Philb., Sargent (7/59) 33C1002

The qualities of this performance are the compelling unity of Bruno Walter's conception and its sheer ardour. Readers who have Walter's recording of the Brahms Double Concerto will know what I mean about his personal direction; this is not a fine team of soloists well accompanied by an expert conductor, as is the rival record, but a performance by a conductor who has rehearsed his soloists till they conform to his own view of the score; it is primarily the conductor's own conception. Since the conductor is Bruno Walter, the result is exciting and fine.

As to the ardour, here is the other big difference between this performance and the other, for the Oistrakh Trio play with a cool, classical detachment compared with

the excitements of their colleagues in New York.

Unfortunately, the choice cannot be made just according to which sort of interpretation you may prefer, for this Philips disc, which has been available in America for some time, is greatly inferior in recorded quality to the Columbia. The range of sound between *pp* and *ff* (directions that occur in the very first pages of the score) is lamentably limited and the orchestral sound as a whole never sounds alive enough. The string soloists sound well, but the piano tone is dull. Good balance in this work must be difficult to achieve, but here again the Columbia is preferable.

All this is a very great pity, for while there is plenty of justification for the Oistrakh approach to the music, it would have been fine to have Walter's version as a quite different reading. It really is exciting and the rhapsodic glow in the slow movement is particularly good. The soloists are an excellent team, with the superb Leonard Rose showing once again, in this very taxing part, what a wonderful player he is. But especially if the work is unfamiliar to you, you will get a more convincing impression of it from the Columbia record, if only because it is all brighter and clearer. And one cannot but add that unfamiliar Beethoven is better complete on a 10-inch disc, rather than on a 12-inch filled out with the 3rd *Leonora* overture, which most Beethovenites will already possess, possibly even in this very same performance. T.H.

BEETHOVEN. Violin Romances. No. 1 in G major, Op. 40: No. 2 in F major, Op. 50. Rudolf Koeckert (violin), Bamberg Symphony Orchestra conducted by Ferdinand Leitner. HAYDN. String Quartet No. 77 in C major, Op. 76, No. 3, "The Emperor". Koeckert Quartet (Rudolf Koeckert, Willi Buchner, violins; Oskar Riedl, viola; Josef Merz, 'cello). D.G.G. Heliodor LPX29257 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

We used to have the tune of the G major Romance as a hymn at school, and I have never quite been able to assess its value since. Is it really the unctuous bore it seems to me? Koeckert doesn't appear to like it much either. Nice clean playing, but he puts nothing into the music whatever. The balance is very realistic and infinitely better than the other versions I have heard in which the soloist sticks out a mile. The F major I enjoyed more (we *didn't* sing this one). Even so, not a work that can ever have converted anyone to Beethoven, who, by the way, scarcely bothered to give it any expression marks; no dynamics whatever in the first two-thirds. (He didn't bother to give the other one a tempo.) Only fifteen and a half minutes of music on this side. The Haydn *Emperor* quartet on the back is a reissue of music that originally filled a ten-inch disc costing more than this new one. It was well received back in 1956 by M.M., and the music is far more worth hearing than the Romances, and well recorded. R.F.

BIZET. Carmen: Prelude; Entr'actes from Acts 1, 2 and 3; March from Act 4. Berlin Radio Symphony Orchestra conducted by Ferenc Fricsay. D.G.G. Mono EPL30453 (7 in., 12s. plus 3s. 11d. P.T.).

Suites from *Carmen* seem to turn up every month and I think no more need be said than that the performance here is as bright and lively as you would expect from this orchestra and conductor; and that the sound, perhaps a little boxy in full passages, is particularly vivid in the quieter music. A safe recommendation among all the others. T.H.

BRAHMS. Symphony No. 3 in F major, Op. 90. Tragic Overture, Op. 81. Berlin Philharmonic Orchestra conducted by Lorin Maazel. D.G.G. Mono LPM18541 (12 in., 30s. plus 9s. 9d. P.T.). Stereo: SLP138022 (12/59).

The sleeve of this mono version bears no mention of the *Tragic Overture* at all and for one moment I thought we were going to have a frequent business in reverse—less on the mono than on the stereo; however, I can reassure readers who may see it in a shop that the overture is included all right.

Maazel, as I suggested before, has the glow and vitality for Brahms but is not yet disciplined enough; and he thinks too much about how to get the maximum effect from this point and that, without caring enough about the over-all build of a movement. There are, indeed, many very exciting moments and, as one would expect, extremes of *pianissimo* and *fortissimo*—at one passage I wondered if even the Berlin Philharmonic could really play so softly. All in all, the first two movements come off well but I think the reading of the third dreadfully slow and sentimental, while speed changes in the finale tend to break up its structure. The overture is played at what, to me, is an absurdly fast speed.

The stereo sound was excellent and the mono is as good as can be. Choice can be made entirely on what you think of this sort of performance. T.H.

***BRAHMS. Hungarian Dances: Nos. 1-3, 5-7, 17, 19, 21.**

***DVORAK. Slavonic Dances: Op. 46, Nos. 1 and 8; Op. 72, Nos. 2 and 7. Bamberg Symphony Orchestra conducted by Jonel Perlea. Vox Stereo STPL511240 (12 in., 30s. plus 9s. 9d. P.T.). Mono: PL11240 (11/59).**

I remember enjoying these dances when they came out in the mono version and I now enjoy them even more, for the stereo sound is a very great improvement. Maybe Vox tried to fit more music than would well go onto the mono record, for I notice that no less than five have been omitted in the stereo cutting. No loss, I would say, for the gain in pleasure as one listens to the sound of them is more than the usual gain of stereo over mono.

They are not always the most fiery performances nor always the most utterly charming of these much-recorded dances

but they are attractive and, as with the mono record, the choice is well made, giving plenty of contrast in speed and mood as we go along. T.H.

CHOPIN. Piano Concerto No. 2 in F minor, Op. 21. Andante spianato and Grande Polonaise brillante in E flat major, Op. 22. Arthur Rubinstein (piano), *Symphony of the Air* conducted by Alfred Wallenstein. R.C.A. Mono RB16183: ★Stereo SB2067 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Rubinstein last recorded this Chopin F minor concerto with Steinberg and the N.B.C., a disc which was issued in this country in July 1957 and withdrawn soon afterwards at the termination of the H.M.V./R.C.A. contract. It was the best available version of the work in its day, and the same can be said for Rubinstein's new recording. If I remember rightly, Steinberg phrased the orchestral tutti with more loving care than Wallenstein, but there is plenty to be said for the orchestral side of the new disc. For one thing, a real attempt has been made to get a balance between piano and orchestra. In the second half of the first movement development someone seems to have lost heart, for the woodwind are totally inaudible from letter J right up to the recapitulation. But elsewhere countersubjects come through well, and the bassoon solo at the end of the slow movement sounds most beautiful. The orchestral sound on the whole will be too dry for most tastes, and the piano quality is a bit tinny, especially in the mono version. In the stereo disc the wind, who presumably had their own microphone, have been superimposed on the 'cellos at the extreme right, a somewhat improbable place to find them, and there is here and there a lack of realism in the sound. But all discs of Chopin concertos seem to have their defects, and most of them have more defects than this one. What makes it outstanding is, of course, Rubinstein's performance. In the quick movements his playing has an almost slap-dash quality which is endearing and stems from his rhapsodic approach to the music. You listen to every bar, held by the wonderful piano writing, wonderful because Rubinstein makes it so. In the dramatic middle section of the slow movement he brings a tension to the music such as I have not heard before. The result is wonderfully exciting. This is a really superb account of this lovely music.

The concerto is just too long to go comfortably on one side without cutting, and the third movement is wisely relegated to side two. (Even so, eight bars of the final tutti of the first movement are cut. They may not be very good bars, but the music sounds worse without them than with.) As a fill up, Rubinstein plays the *Andante spianato* and *Polonaise*, of which only the polonaise has orchestral accompaniment (perfunctory even by Chopin's standards). The timps are sharp in the final chord, which is about all I noticed of the accompaniment. Rubinstein manages the poetic

andante ravishingly, and in the polonaise is heroic and wayward by turns, making the music sound far better than it really is. R.F.

CIMAROSA. Concerto in C major for oboe and piano. Frantisek Hantak (oboe), Alfred Holecsek (piano).

HANDEL. Oboe Concerto in G minor. Frantisek Hantak (oboe), Czech Philharmonic Orchestra conducted by Vaclav Talich. Supraphon Mono LPM363 (10 in., 14s. 9d. plus 4s. 9d. P.T.).

If anyone has a mind to rush off to the library with a view to tracking down a hitherto unknown Cimarosa double concerto for oboe and piano he may spare himself the trouble; this is our old and nearly always welcome friend Cimarosa-Benjamin. But when the first notes of this record reveal that "and piano" is merely a substitute for "and orchestra" welcome must at the very best on this occasion be guarded; for the result of Hantak's best efforts—which are superlative: he is that kind of player—is only to make this Cimarosa recording sound like one of a good run-through at home rather than a good performance in public.

The Handel has its orchestra, and they play smoothly. Again Hantak shows himself a superlative player—but in this case with a romantic style ill suited to Handel. Scorning any ornamentation whatever of the bare notes he seeks to give them life instead by occasional swoons in the tempo, swoons in which the conductor concurs all too readily.

The recording is adequate, though it affords the strings a very slightly scrawny sound. But the performance of the Handel is not really adequate; not in the same class as that of Herman Tötter on Archive AP13044, a most beautiful disc coupling this G minor concerto with two others of Handel. In the case of the Cimarosa it is the instrumentation of the new disc which is not really adequate, and here recourse could much better be had to Top Rank XRK501. On this record André Lardot and (the context makes specification necessary) the Vienna State Opera Chamber Orchestra play Cimarosa-Benjamin well, coupling it with Haydn, Albinoni, and yet once more this ubiquitous Handel in G minor. M.M.

DVORAK. Symphony No. 5 in E minor, Op. 95, "From the New World". Columbia Symphony Orchestra conducted by Bruno Walter. Philips Mono ABL3291 (12 in., 30s. plus 9s. 9d. P.T.).

DVORAK. Symphony No. 5 in E minor, Op. 95, "From the New World". Nordwestdeutsche Philharmonische Orchestra conducted by Wilhelm Schüchter. H.M.V. Mono XLP20014 (12 in. 16s. 11½d. plus 5s. 6½d. P.T.).

This month's stint of *New Worlds* (there's a stint almost every month just now) consists of one poor bargain and one charmer. Bruno Walter pours love generously into his reading of the beloved

classic; he knows exactly how Dvořák felt, and he gives it strong character: lilting charm, a suspicion of cheekiness, freshness, and trim features. There's an enormous amount of detail, cleanly and pointedly displayed within the ample frame of the symphony. Walter leaves none of its grandiose moments out of the picture, but he moulds all the constituent elements so as to show a characteristic rather than monumental symphony. And it is precisely this liveliness of character that seems to be its essence, its Czechishness. Czechs appreciate it instinctively (Karel Ancel most notably on disc), but also some foreigners: Toscanini, Walter, Wolfgang Sawallisch are three of them who have captured the individuality of its spirit on disc. Some of Walter's tempi are rather slower than we're used to—that of the finale particularly—and you may be surprised to hear the phrases chiselled so elegantly, as if they were Mozart. The total effect is most endearing. The American orchestra plays responsively, not with ideal unanimity; and the recording, although not spacious by modern standards, is quite clear and lively of its sort, an able servant of Walter's magic touch.

Magic is not the *mot juste* for Schüchter's reading. It's heavy weather all the way, very ponderous in accent and texture. The orchestra plays stodgily, with unsteadily articulated solos and the engineering is woolly. W.S.M.

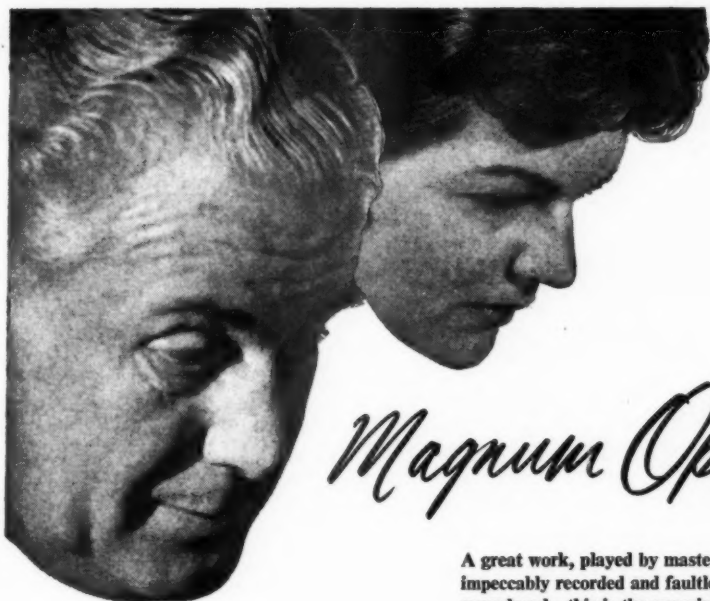
DELIBES. Coppélia Ballet—Suite. Sylvia Ballet—Suite. Belgian National Radio Orchestra conducted by Franz André. Telefunken Mono GMA8: ★Stereo SMA8 (12 in., 19s. 9½d. plus 6s. 5d. P.T.).

Coppélia Suite: Prelude and Mazurka; Entr'acte and Valse; Valse de la poupée; Czardas. *Sylvia Suite:* Prelude—Les Chasseurs; Intermezzo and Valse lente; Fizzicato Polka; Cortège de Bœuf. Even at its lower price this is bad value. Short sides (less than 20 minutes, one only just over 15), poor orchestral playing (very thin strings), unpredictable conducting, and a very close, gritty sound. I have not yet heard the stereo version, and can only hope that it sounds more agreeable. W.S.M.

FRANCK. Symphonic Variations. LALO. Piano Concerto. Orazio Frugoni (piano), Vienna Volksoper Orchestra conducted by Michael Gielen. Vox Mono PL11220 (12 in., 30s. plus 9s. 9d. P.T.). Stereo: STPL511220 (12/59).

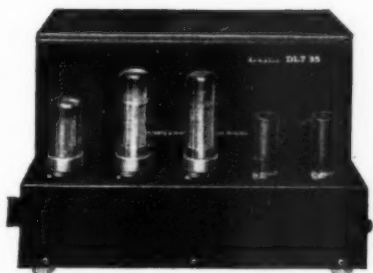
Having observed that Vox do not yet venture to accommodate as much music on their stereo as their mono discs, presumably because their grooving technique is less advanced in this department, I took it that, when STPL511220 came out in mono, there would be an extra item on the Franck side. However, there isn't; surely 14½ minutes is poor value for a 12 inch mono LP disc?

The music I discussed in December: Lalo's concerto is a curiosity that will attract admirers of that period (I am one, but I find it a dull piece because it never gets properly worked up), though it is only quite well played, and the *Symphonic*



Magnum Opus

A great work, played by masters, impeccably recorded and faultlessly reproduced—this is the experience of a lifetime. Every cadence, every note, is re-created just as it was played, everything but the music is utterly forgotten—this is Avantic natural sound. This is the reproduction given by the DL7-35 Power Amplifier which has been acclaimed by the technical editors of the Gramophone and Gramophone Record Review, as being faultless in design, construction and performance. Together with the SP21 Pre-amplifier Control Unit, the DL7-35 brings a new depth and reality to music making every Magnum Opus the experience of a lifetime.



DL7-35 Power Amplifier

Power output: 54 watts peak;
Distortion: less than 0.05% total,
at 20 watts sine wave output;
input/output voltage character-
istic: linear to 35 watts output;
Power response: 20 watts linear
from 30 c/s to 20 kc/s; Damping
factor: 50; Hum and Noise:
—85dB. Price: 30 gns.



SP21 Stereophonic Pre-amplifier Control Unit

Specially designed for use with the DL7-35 Power Amplifier. For stereophonic reproduction the SP21 is used with a pair of DL7-35 Amplifiers. 6 inputs for each channel: Tuner, 100 mV./250 mV. Flat, 25 mV. Pick-up, 5/50 mV.; Rumble filter; Frequency response: 40 c/s—15 kc/s \pm 1dB; Controls: 6-position input selector, continuously variable bass and treble controls, loudness control, stereo/3D/reverse-stereo switch, stereo phase switch, stereo balance control, low-pass filter switch. Price: £28.10s.

Avantic

natural sound

BEAM-ECHO LIMITED LONDON W1

Showrooms: 8 Eccleston Street, S.W.1

Telephone: SLOane 0695-7

Send for illustrated leaflet

NAME

ADDRESS

B.8



We have always specialised

in the supply of Records and Equipment to Collectors
and Educational Bodies Overseas.

We supply our Stave-Sealed Guaranteed LP's, Tax Free
Overseas, and all charges free for orders of £5
and over, and wooden crates are used in
appropriate instances.

There are those who prefer their records
(subject to our double-inspection and sealing)
exactly as received from the Factory, but
for those who desire their discs treated, we
have installed Parastat Equipment, and WHERE
REQUESTED (ONLY), we will use this
equipment upon their records.

We supply guaranteed Unplayed LP's, post free in the U.K.,
doubly inspected and Stave Sealed, dated and signed.

SECOND-HAND DEPARTMENT

We purchase and sell slightly used LP's and 45's, and are
pleased to take your good condition records in part-
exchange with our Stave-Sealed discs at generous terms. Send discs, call, or write.

COMMERCE:
H. F. HUBBLE, A.I.A.C., A.F.A.

MUSICAL ADVISER:
J. H. CREED, M.S.D.C., F.R.C.O., L.R.A.M.

Henry Stave & Company

8 DEAN STREET OXFORD STREET LONDON W1 GERRARD 2757

Suppliers to Educational Authorities and Professional Bodies all over the World

Contractors to H.M. Forces Overseas

LATE NIGHT FRIDAY UNTIL 7 PM OPEN SATURDAYS UNTIL 5 PM



Finality Authenticity Dubiety dispelled

"THE CONSENSUS AND REVIEW"

This is an important monthly journal, published by
Henry Stave and Company, consisting of two sections:—

—THE REVIEW

Comprises original and unbiased reviews by our Panel of current records.

Special emphasis has been placed, not only upon the
standard of performance and interpretation, but also on the quality of
the recordings as played upon the finest available equipment.

Each record is thus judged with equal attention, from
a technical as well as an artistic point of view.

—THE CONSENSUS

This is a summary, representing—after exhaustive and learned
research into all important opinions (including our own
in "The Review" section of our Journal) and
compiled by our Panel—the **ULTIMATE**, thus resolving the dubiety which
often occurs in view of the frequent conflictions of current informed opinion.

14/6 annually (includes postage to any part of World). Single copies 1/- (plus 3d. postage).

COMMERCE:
H. F. HUBBLE, A.I.A.C., A.F.A.

MUSICAL ADVISER:
J. H. CREED, MUS.DOC., F.R.C.O., L.R.A.M.

Henry Stave & Company

8 DEAN STREET OXFORD STREET LONDON W1 GERRARD 2757

Suppliers to Educational Authorities and Professional Bodies all over the World

Contractors to H.M. Forces Overseas

LATE NIGHT FRIDAY UNTIL 7 PM OPEN SATURDAYS UNTIL 5 PM

NEW

RELEASES IN THE *Delysé — Envoy* TRADITION

STEREO

Following upon the outstanding success of the 12" L.P. recording, "THE BAND AND STATE TRUMPETERS OF THE ROYAL HORSE GUARDS", ENVOY now presents selective items from it on an extended play record.

EVS 705

7 inch EXTENDED PLAY

Delysé — Envoy Delysé — Envoy Delysé

Also available as a MONAURAL disc.



THE HEART AND VOICE OF WALES

is a record of speech and sound. The poetic prose, woven into the music recorded by some of Wales' most eminent soloists and choirs, is written and spoken by Caradog Prichard.

ECB 3155

12 inch LONG PLAYING MONAURAL DISC

Delysé — Envoy Delysé — Envoy Delysé

7" EXTENDED PLAY

THE HEART AND VOICE OF WALES



EVP 105

All these releases available 14th March

25 MARYLEBONE ROAD, LONDON, N.W.1

HUNTER 4266/7



NEW

Variations less impressively still (no doubt because we all know them better!). The piano tone in mono is extremely realistic, but very close, and the orchestra equally so. It makes exhausting listening. W.S.M.

★**GERSHWIN. Porgy and Bess**—Symphonic Picture for Orchestra (arr. Bennett).

★**GOULD. Latin-American Symphonette. Hollywood Bowl Symphony Orchestra** conducted by Felix Slatkin. Capitol Stereo SP8474 (12 in., 30s. plus 9s. 9d. P.T.). Mono: P8474 (7/59).

Russell Bennett's "Symphonic Picture" of *Porgy and Bess* is a most beautifully-arranged outside instrumental selection of tunes from Gershwin's heart-warming score. Morton Gould's *Latin-American Symphonette* is a skilful and entertaining organisation of the rhythms of rumba, tango, guaracha, and conga into the shape of a four-movement orchestral sinfonieta. And both pieces are given a first-class performance by the Hollywood Bowl orchestra, sympathetic both to the popular and to the symphonic elements in each of the scores.

Yet enjoyment of these pleasures is surely more easily to be obtained from the mono version of the disc than the stereo. For, while either is in any normal sense a very good recording, the mono one has a fullness of tone not so strongly evident in the stereo. Perhaps the surface of the stereo manages to improve on that of the other. Yet both discs are very good in this respect, and the marginal improvement stereo offers here—the only one I can discern—would not seem to me to begin to outweigh the falling off in tone-quality. M.M.

GERSHWIN. An American in Paris. Polish Radio Symphony Orchestra conducted by Henryk Czyz.

MILHAUD. Le boeuf sur le toit. Silesian Philharmonic Orchestra conducted by Andrzej Markowski. D.G.G. Heliodor Mono 478036 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

It's my belief that America has so far only produced one composer of real genius, and that's George Gershwin. In fact, I shouldn't be surprised if future generations accord him a position in twentieth-century music equivalent to the one we grant to Johann Strauss in the nineteenth century—that of an inspired light music composer who has outlasted many of his more earnest, ambitious and highly-rated contemporaries. Certainly, in his own sphere, he's incomparable; Milhaud's ballet suite *Le boeuf sur le toit*, based on Latin-American dance-rhythms, can't hold a candle to Gershwin's rather crude *Cuban Overture*, let alone to his polished *American in Paris*. Milhaud, who, to be fair, was the first and is so far the only serious composer to make effective use of jazz idioms (in his superb *Creation du Monde*), is shown here at his silliest—as a French *farceur* of the most boring kind, brashly battering out the more obvious type of rumba tune, without a trace of invention, gaiety, wit or satire.

Unfortunately, the contrast is not easy

to feel on this record, since both works are played crudely, and the Gershwin more so than the Milhaud. The Polish Radio Symphony Orchestra seems to have a slight idea of Latin-American music, but none at all of the jazz style; and one of the most depressing things to listen to is jazz-type music played straight by uncomprehending serious musicians. In any case, the performances as such are extremely rough and ready. A much better buy would be the all-Gershwin Mercury MMA11004, on which Antal Dorati conducts *An American in Paris* and also portions of *Porgy and Bess*; I have not heard it, but M.M., reviewing it last year, described it as "one of the happiest Gershwin discs available", and as "very well recorded"—which this isn't. D.G.

GRIEG. Piano Concerto in A minor, Op. 16. Eileen Joyce (piano), Royal Danish Orchestra conducted by John Frandsen. **Melody in A minor, Op. 47, No. 3: Nocturne in C major, Op. 54, No. 4. Eileen Joyce** (piano). Saga Mono XIX5027 (12 in., 19s. 2d. plus 5s. 10d. P.T.).

Eileen Joyce's reading of Grieg's piano concerto has long been familiar: clean, neatly laid out, expressive but not too sentimental, strong at the climaxes but not over-inflated, and warm in timbre. Listened to in the cold and merciless ambience of the gramophone record, the interpretation hasn't the distinctive character that makes it specially desirable; and the quality of the sound is rather lacking in presence, though the loud passages are apt to distort.

The record also contains two solo fill-ups, the Nocturne from Op. 54 and the Melody from Op. 47; here Miss Joyce's rubato seems somewhat artificial. There is no mention of these pieces anywhere on the sleeve! W.S.M.

GRIEG. Wedding Day at Troldhaugen, Op. 65, No. 6. Norwegian Melodies, Op. 63: No. 2, Cow-Keeper's Tune and Country Dance. Two Elegiac Melodies, Op. 34.

SIBELIUS. King Christian II Suite, Op. 27: No. 1, Elegy; No. 2, Musette. Pelléas and Mélisande Incidental Music, Op. 46: No. 7, Entr'acte. Finlandia, Op. 26. Kuolema Incidental Music, Op. 44: Valse Triste. New Symphony Orchestra of London conducted by Charles Mackerras. R.C.A. Mono RB16179: ★Stereo SB2063 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

I enjoyed this record very much indeed, for its excellent performances, its first-class sound, both mono and stereo, and for its variety as a programme. R.C.A. have sensibly not put a composer to a side but have arranged the items to afford the greatest enjoyment to those who want to listen to a side all through. The music contains, too, a good blend of the very familiar and the less well known.

Mackerras is as sympathetic to such things as the Grieg *Elegiac Melodies* as he

is effective with *Finlandia*. Sibelius' beautiful *Elegy* gets a particularly lovely performance. The actual quality of sound seems to me as good on the mono record as it is on the stereo—and remarkably the same; indeed, the only way I could tell them apart for much of the time was by a certain amount of direction from the stereo violins and 'cellos. A highly enjoyable miscellany. T.H.

GRIEG. Peer Gynt: Suites Nos. 1 and 2, Opp. 46 and 55†.

MENDELSSOHN. A Midsummer Night's Dream: Overture, Op. 21; Scherzo, Op. 61, No. 1; Intermezzo, Op. 61, No. 5; Nocturne, Op. 61, No. 7. Philadelphia Orchestra conducted by Eugene Ormandy. Philips Mono GBL5525 (12 in., 16s. 11d. plus 5s. 7d. P.T.). Item marked † previously available on ABE10019 (5/58).

This is one for schools to think about, and also parents wanting a present for musical children; in other words it contains a lot of music that is easy to like, well played, very well recorded, and at a very reasonable price. There is some rather poor intonation from the woodwind on the final chord of "Solveig's Song" as also on the chords that begin this piece, and they may in part be due to "wow". And in the *Midsummer Night's Dream* scherzo there is a microphone a little too near the woodwind for true realism. Otherwise there is not much wrong and a great deal that goes very well indeed. Surfaces are remarkably silent while most of the playing is excellent and the quality makes the music vivid and interesting. R.F.

HANDEL. Concertos. Harp and Lute Concerto in B flat major, Op. 4, No. 6 (arr. Thurston Dart). Harp Concerto in F major, Op. 4, No. 5 (arr. Thurston Dart). Concerto Grosso in C major, "Alexander's Feast". **Osian Ellis** (harp), **Desmond Dupré** (lute), **Thurston Dart** (organ continuo), **Philomusica of London** directed by **Granville Jones**. London L'Oiseau-Lyre Mono OL50181: ★Stereo SOL 60013 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

This is a very plucky record indeed. After hearing the Harp and Lute Concerto (with plucked string accompaniment) and the Harp Concerto, which contains a great deal of writing for the loftier part of the instrument, I felt as if I had been drawn through a hedge backwards. Desmond Dupré and Osian Ellis do their best with this somewhat intractable texture, and Granville Jones directs the Philomusica with a sympathetic arm. The piece that really gave me pleasure was the fine Concerto in C, in which the violin duetting of Carl Pini and Neville Marriner struck me as being very near the zenith of sonorous pulchritude. This work is outside the accepted "sets" of Handel concertos, and sometimes gets overlooked; but it is a magnificent piece, and I doubt whether it will ever be played

better than on this disc. I find the Oiseau-Lyre stereo more appealing and realistic than the mono pressing, even when this is played with a stereo cartridge over two speakers. D.S.

HANDEL. Water Music: Overture; Bourrée; Hornpipe; Aria; Loure; Air; Coro. **Concertgebouw Orchestra** conducted by **Eduard van Beinum**. Philips Mono ABE10155 (7 in., 11s. plus 3s. 7d. P.T.).

The late Eduard van Beinum had the knack of making his Concertgebouw Orchestra play softly and lightly, and this it does with impressive skill in the lighter dances of this brief selection from *The Water Music*. Well in the picture is an artistically played harpsichord, and the general sound is good besides being excellently balanced. D.S.

HANDEL. Water Music Suite (arr. Harty).

HAYDN. Symphony No. 94 in G major, "Surprise". **Pittsburgh Symphony Orchestra** conducted by **William Steinberg**. Capitol Mono PB495: ★Stereo SP8495 (12 in., 30s. plus 9s. 9d. P.T.).

The finale of the Haydn is played with some degree of vitality; but until then that particular quality is hard to seek. Workmanship is in evidence everywhere as far as the orchestra is concerned, in that the playing is never less than euphonious. Artistry, however, is less in evidence; the poetic turn of a phrase is rarely found. Perhaps the setting by Steinberg of dull tempos (and, in the Handel, some odd ones) did not help. Nor, as far as the listener is concerned, does the quality of recording really help; for while no major deficiencies obtrude, it seems difficult to reproduce the sound of the orchestra particularly clearly or brilliantly, whether from the mono or stereo version.

In general, the record must be rated a dull one, but no worse than that. Save, of course, to the Handel specialist, or even to the Handel-Harty specialist, who will find Steinberg's tempos have managed to make some of his favourite moments scarcely recognisable. M.M.

HINDEMITH. The Four Temperaments. **Leon Fleisher** (piano). **Five Pieces, Op. 44, No. 4. Funeral Music for Viola and Strings.** **Paul Godwin** (viola). **Netherlands Chamber Orchestra** conducted by **Szymon Goldberg**. Philips Mono A00365L (12 in., 30s. plus 9s. 9d. P.T.). Available to special order only.

The Four Temperaments:

Lukas Foss, Zimble Sinfonietta

Otte, Berlin P.O., Hindemith (2/53) AXL2001

Five Pieces, Op. 44, No. 4:

S.C.O., Munchinger (3/57) DGM18801

(8/57) LXT5153

These three works by Hindemith for (basically) string orchestra make a coupling not only of considerable interest in itself, but most illuminating to the student of the development of Hindemith's style. The earliest composition here is the set of *Five Pieces* which form the concluding

section—"for more advanced players"—of an educational work written in 1927 and demanding of the string players the use of the first position only. This practical function for music was welcomed by Hindemith, the leading *Gebrauchsmusik* (music for use) composer, and the result demonstrated clearly enough that such music could be as enjoyable to the listener as it was useful to the player. The performance here by Szymon Goldberg's team is notable for its accomplished ensemble, and in the fast movements (especially the finale) its fine bite and rhythmic energy. The tone, whether in the playing or in the recording, emerges as rather coarser than in the Stuttgart performance, but the balance between the admirable solo violin (presumably Goldberg himself) and the rest in the *concertante* finale is better than in the Decca version.

The *Funeral Music*, which is most beautifully played by Paul Godwin and the orchestra, is an extremely moving work which triumphantly vindicated Hindemith's principle that a composer should be a thorough "professional", ready to adapt himself to any circumstances. Hindemith was in London in 1936, about to give a broadcast of his *Viola Concerto*, when the death of King George V was announced. He at once sat down and wrote this elegy, in the space of three hours; the parts were copied immediately, and he played the new work at the concert the following evening. There is, by the way, something strange about the final section, which, like Berg's *Violin Concerto* (composed the previous year), introduces with profound effect a Bach chorale: in the score this is shown as *Vor deinen Thron tret' ich*, and all commentators (including the writer of the very good sleeve-note here) have referred to it as such. Yet the fact is that this doesn't appear to be *Vor deinen Thron* at all, but a free elegiac version of, of all things, the *Old Hundredth*. How did Hindemith come to know this tune, and how (unless in the speed of composition his memory played him false) did it manage to get misattributed?

The *Four Temperaments* was originally intended as a ballet in 1940, but with its extremely approachable, "human" style has become quite popular as a concert work for strings and *concertante* piano. This recording is dynamically more restricted than the extraordinarily fine D.G.G. version, whose affectionate warmth of tone it cannot match; but there is plenty of vitality in this performance, and such traps as the *presto* section of *Melancholic* are surmounted with consummate finesse. This is altogether a most attractive disc. L.S.

★**LUIGINI. Ballet Egyptian, Op. 12—Suite.** **Royal Philharmonic Orchestra** conducted by **Anatole Fistoulari**. H.M.V. Stereo RES4267 (7 in., 11s. plus 3s. 7d. P.T.). Mono: 7ER5128 (5/59).

Excellent playing and superb recording, with stereo at its best and mostly silent surfaces, deserve better music than this, but those who like *Ballet Egyptian* will like it better than ever in this outstanding version. I can certainly say that I have never

enjoyed it so much myself. Perhaps I should add that between the two pieces on side two, instead of silence, there is what sounds like a recording of a needle going round and round on a final scroll; this also intrudes on the beginning of the next piece. R.F.

MARTINU. Symphony No. 6, "Fantaisies Symphoniques". **Memorial to Lidice.** **Czech Philharmonic Orchestra** conducted by **Karel Ancerl**. Supraphon Mono LPV416 (12 in., 30s. plus 9s. 9d. P.T.).

Symphony No. 6:

Boston S.O., Munch

(3/58) RB16030

Martín's *Fantaisies Symphoniques*, subtitled *Sixth Symphony*, was one of the fifteen new works composed for the 75th anniversary of the Boston Symphony Orchestra. According to the composer's own note, it was written with Munch's style of conducting, and in particular his sense of rubato, in mind. The original performers, as shown above, have recorded the work; and the only drawback to that disc is that the coupling is Walter Piston's undistinguished *Sixth Symphony* (another 75th anniversary work). But the new Supraphon has its drawbacks too. The *Fantaisies* take half a side more in this version—although a short and good piece like the *Memorial to Lidice* is better value, in every way except in terms of playing-time per pound, than a symphony one does not want to hear very often.

The drawbacks are that the playing of the Czech Philharmonic is less virtuosic than that of the Boston, and that the recording, though very adequate, is less brilliant. All the same, Karel Ancerl (who was responsible for the first European performances of the work) gives so musical and so expressive a performance that on the whole I would consider the Supraphon the better buy. The *Fantaisies* (three movements) are free-flowing pieces, direct and warm in expression, with plenty of tonal variety, sudden surprises and fascinating turns of thought. Lidice is the Czech village savaged by the Nazis. Martinu composed his *Memorial* in 1943. It falls into three parts: an elegy, a central section expressive of mounting resolution, and a gravely determined finale (though still heavily shadowed by tragedy) in which the opening bars of Beethoven's Fifth Symphony symbolise the heroic spirit of resistance. A.P.

MENDELSSOHN. Violin Concerto in E minor, Op. 64.

PROKOFIEV. Violin Concerto No. 2 in G minor, Op. 63. **Jascha Heifetz** (violin), **Boston Symphony Orchestra** conducted by **Charles Munch**. R.C.A. Mono RB16182: ★Stereo SB2066 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Mendelssohn Concerto—Stereo:

Ricci, L.S.O., Gamba (10/58) SXL2406

Ferras, Phil., Silvestri (7/59) ASD278

Campoli, L.P.O., Boulton (9/59) SXL2026

There's no doubt about it, Heifetz is really in a class of his own; it's an insult to him to make comparisons, as though he were just another fine violinist. One feels exactly the same as with Horowitz: once you put the needle down, you're confronted

with the supreme virtuoso of his instrument, whether you like the musical result or not. Personally, when the result is of this calibre, I do like it. The first movement of the Mendelssohn is fast and fierce in the magisterial sweeping style, and why not, when it's marked *Allegro molto appassionato*?

There's great fire and passion in the playing, and a lovely relaxed lyricism in the gentler passages, which is carried over into the *Andante* (as pure and sweet and un-sentimental as anyone could wish) and into the pensive introduction of the finale. The finale itself is of course taken at top speed, and provides a feast of breathtaking virtuosity. If you're less interested in the incomparable violinist of the age than in Mendelssohn's music, and feel that it should be allowed to speak for itself, you couldn't do better than get the Ferras recording, which has plenty of vitality and tenderness and beautiful playing, without forcing the soloist's personality on you at all (I find Ricci too highly-strung in the finale's introduction, and Campoli too sentimental in the *Andante*, though both give excellent performances).

The Prokofiev Concerto again reveals the great virtuoso at work. Heifetz matches the composer's vivid sense of the fantastic with a striking one of his own, brings great intensity to the lyrical themes, and produces an amazing *spiccato* in the finale, like the spitting of cats; on the other hand, the *Andante* (a relaxed movement if there ever was one) is far too high-powered. I imagine that Isaac Stern, on Fontana CFL1036, is more faithful to Prokofiev in general (to judge from L.S.'s review). The Prokofiev fan will no doubt prefer that disc, especially as it has for coupling the same composer's First Violin Concerto, but Heifetz is likely to win admirers for Prokofiev by his brilliant personal projection of the music. I wish he had chosen the more captivating First Concerto instead of No. 2 as a coupling, all the same.

The recordings, both mono and stereo, are a noteworthy combination of virtuosic and musical considerations. Heifetz is right on top of the listener (so much so that you can hear the bow engage on the strings), but his *pianissimo* is a real one, and nothing is lost of the orchestral part. Nevertheless, if it were anyone but Heifetz, one would certainly tire of the violinist's proximity. Campoli is spotlighted far too much at the expense of the orchestra, but the Ricci and Ferras recordings are of the admirable concert-balance type, the Ferras being slightly the clearer and a very satisfying sound from all points of view. D.C.

MENDELSSOHN. Violin Concerto in E minor, Op. 64. Tibor Varga (violin). **Overtures.** The Hebrides: Calm Sea and a Prosperous Voyage. **Berlin Philharmonic Orchestra** conducted by Fritz Lehmann. D.G.G. Heliodor Mono LPX29253 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

I'm sure it's unfortunate that I had to review Tibor Varga's recording of the Mendelssohn Violin Concerto in the same week as that by Heifetz, but, even so, there's no comparison here with Ferras,

Ricci or Campoli, all of whom I had to hear at about the same time. Varga appears to have attempted a broad, long-spanned interpretation which would be more suitable to the Brahms Concerto. The musing, leisurely opening can hardly be called *Allegro molto appassionato*, and the "big" treatment of the bravura in the first movement is quite out of keeping with the spirit of the work. In the *Andante*, tone is laid on rather sentimentally; only in the finale does Varga redeem himself with some truly Mendelssohnian verve and delicacy. One quite extraordinary flaw is that the first and second movements are separated by a pause, in flagrant contradiction of the score, which links them with a held note on bassoons.

The three above-mentioned versions (not to mention the new Heifetz) are all splendid in different ways, as is the Schneiderhan recording, according to R.F. My own personal preference, not having heard the Schneiderhan, is for Ferras. It's a pity that Varga's account of the Concerto is so lacking in life, as the recording is a good one, and the two overtures used as a fill-up are most poetically played (they are available separately, though, on DG17044, reviewed 5/56). D.C.

MOZART. Symphony No. 40 in G minor, K.550. Vienna Symphony Orchestra.

SCHUBERT. Symphony No. 8 in B minor, D.759, "Unfinished". Berlin Philharmonic Orchestra. Both conducted by Fritz Lehmann. D.G.G. Heliodor Mono LPX29252 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

Of these two works the Schubert was first issued in 1955 on DG16051 and the Mozart is new to the catalogue, though it must in fact have been recorded several years ago. Performances are well regimented but hardly expressive. The Mozart seems to lack nuances of phrasing. First beats are all of the same loudness (which may satisfy in the middle movements, but not in the first) and often no louder than beats in the middle of the bar. Which is a long way of saying that the playing sounds a bit dull. Another trouble is that the woodwind often sound nearer and louder than the strings, though I must confess that I heard countersubjects I'd never heard before. I enjoyed the Schubert rather more, though the very slow speed of the first movement is worrying at first. But the climaxes are very impressive. Also the work, despite some surface noise, is more realistically recorded. But phrasing might have been more sensitive here too. R.F.

MOZART. Piano Concertos. No. 18 in B flat major, K.456: No. 20 in D minor, K.466. Robert Casadesu (piano), **Columbia Symphony Orchestra** conducted by **George Szell.** Philips Mono GBL5510 (12 in., 16s. 11d. plus 5s. 7d. P.T.).

Both Casadesu and Szell are artists whom I admire greatly in some works, but their performances of these two Mozart concertos seem to be over-drawn, un-

mannerly and aggressive. It is in the opening allegro movement of each concerto that their very forthright approach is most acceptable, and particularly in the impassioned D minor. We may feel that this is Mozart seen through Beethoven's spectacles, but nevertheless it is a possible interpretation. But what are we to make of the *Romanze* in this same concerto? It starts at a quick tempo that leaves very little room for romance, or any expression whatsoever; we can justify this if we like by saying, "They want to avoid the nineteenth-century approach", but in that case why is the middle section pounded out in such an intolerably coarse manner? Both the finales are taken *prestissimo*, which to my mind turns their amiable high spirits into a neurotic scramble.

The recording is not exceptionally good, and my review copy had obtrusive surface-noise on the side containing the D minor concerto. But in spite of the very reasonable price of this disc I cannot recommend this performance of the D minor in a month when I have also listened to Richter's and Annie Fischer's. As for the B flat, the alternative version by Ingrid Haebler (Vox PL11010) seems to me distinctly preferable. J.N.

MOZART. (a) Piano Concerto No. 20 in D minor, K.466.

PROKOFIEV. (b) Piano Concerto No. 5 in G major, Op. 55. Sviatoslav Richter (piano), **Warsaw National Philharmonic Symphony Orchestra** conducted by (a) **Stanislaw Wislocki** and (b) **Witold Rowicki.** D.G.G. Mono LPM18595: ★Stereo SLPM 138075 (12 in., 30s. plus 9s. 9d. P.T.).

I half expected to find that Richter would take a romantic line with the Mozart, but not a bit of it. He is such a consummate technician that he can keep his dynamic level down to that of chamber-music throughout the concerto, without once sounding as if he were tempted to show what a modern grand piano can do. But of course this is more than a matter of mere technique. Everything about this performance is poised, restrained, classical. The tempi are moderate. If you compare the beginning of the whole concerto with either of the other versions reviewed this month you will hear at once what I mean: there is no attempt to emphasise the music's inherent drama, and as a result the strings' syncopated crotchets tell far more clearly. As a matter of fact I am inclined to think that the accompaniment in this recording is rather more distinguished than in the new Columbia issue. It is true that the Warsaw woodwind do not phrase with the same long-drawn suavity that we hear from the Philharmonia players, but Stanislaw Wislocki gets less perfunctory phrasing from the strings.

But of course it is the pianist's performance that most people will be interested in, and here I can only report that Richter's grows upon me with each hearing. It is less intense than Annie Fischer's, I think, and you might even find it dull at a first hearing. But listen to the subtlety of his rubato at the first entry in the opening

movement; listen, too, to the perfectly judged staccato in bars 3 and 7 of the slow movement (which Fischer ignores); listen to the gradations of touch in that difficult middle section of the same movement, where for once he really lets us hear the woodwind. One could go on almost indefinitely, this performance is so full of rewarding details; but instead I shall confine myself to saying that this is one of the finest performances of a Mozart concerto that I have heard—subtle but strong, and steering a secure middle course between the aggressiveness of some virtuosi and the feminine prettiness that is too often allowed to pass for "Mozartian style".

The Prokofiev concerto is one of the last works he wrote before his return to Soviet Russia; it was first performed with the composer as soloist in Berlin in 1932. I cannot say that I warm to it very much, even in such a superlative performance as this. It seems to me far drier and spikier than anything Stravinsky has ever written, and I find it rather ironic that this should be considered more acceptable in Russia today than such work as Stravinsky's *Capriccio*. However it is witty in a rather defiant way, very occasionally tender, and in this performance at least the dynamic momentum never flags for a moment. When I add that the only fault I can find with the recording is a slight weakness of bass in both stereo and mono versions, I think you will see why I urge any Mozart-lover to overcome whatever distaste he may at first feel for the Prokofiev and at least listen to this record. J.N.

MOZART. Piano Concertos. No. 20 in D minor, K.466; No. 23 in A major, K.488. **Annie Fischer** (piano), **Philharmonia Orchestra** conducted by **Sir Adrian Boult**. Columbia Mono 33CX1686 (12 in., 30s. plus 9s. 9d. P.T.).

The D minor concerto, for all its popularity, has not fared particularly well in the matter of recordings. Now three new ones arrive in the same month, and two of them, in their different ways, prove to be very good. Annie Fischer takes a rather more personal line with the piano part than Richter on the record reviewed above. In principle this seems to me a good thing, for it is absurd to imagine that Mozart restricted himself, when playing these concertos, to the scanty marks of expression in the scores. The soloist has the right—and indeed the duty—to make his own personality felt through the notes. Still, there are bound to be differences of opinion as to when the artist's personality begins to obscure Mozart's, and I couldn't help wondering whether that had not occurred in the slow movement of this concerto. Here Fischer seems bent on emphasising the contrast between the serene outer sections and the more agitated middle one. In order to do this she completely ignores the written out staccato in the third and seventh bars of the main theme, turning them into a smooth and far less interesting legato—pointless in any case, since the strings play the notes as Mozart wrote them when they take the

tune over in their turn. Then, when Fischer comes to the middle section she allows the agitated character of the music to tempt her into playing too loud, forgetting that she is here in dialogue only with the wind band—flute, oboes, bassoons and horns. In general though, her romantic approach to this concerto (and to the A major as well) gives warmth to the music without doing any damage of this kind, and in many places she gives us wonderfully lyrical phrasing, as anyone who knows her previous record of Mozart concertos would expect.

I am rather less happy about the accompaniment this time, though. The orchestral playing is not as good as the Philharmonia can give us, and in fact it sometimes sounds positively perfunctory. One does not want the music sentimentalised, of course, but there is surely room for a little more grace than we get, for example, in the opening tutti of K. 488—particularly when the soloist's interpretation is conspicuous for its grace. At times Boult seems concerned to preserve the momentum of the movement (which is important, of course) at the expense of everything else.

The recording is very good on the whole, with some slight oddities of balance that should have been corrected. For example the clarinets, particularly the first, are pretty inaudible in the second movement of K. 488; the ravishing suspensions in bars 51 and 52 certainly don't make their proper effect. The horns are also rather backward in this concerto, but in the finale of K.466 the bassoons seem to have been specially brought up, with odd results. The sound of the full orchestra is also rather less clear at times than it should be, with the piano a little too much in the foreground, but in general the relationship between them is natural enough, and certainly better than in the average recording of Mozart piano concertos.

I have mentioned these small faults of balance simply because they should not happen at all, but I can't say they affect the musical value of the record very much. This is certainly a much more satisfactory coupling of these two concertos than its only rivals, those by Serkin and Haskil (which I compared last December). There are other versions of the A major which score by virtue of better orchestral playing, but together with Richter's new recording this version of the D minor eclipses all previous ones. J.N.

MOZART. Violin Concerto No. 4 in D major, K.218. Johanna Martzy (violin). **Symphony No. 39 in E flat major, K.543. Bavarian Radio Chamber Orchestra** conducted by **Eugen Jochum**. D.G.G. Heliodor Mono LPX29251 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

This record is astonishingly good value. Both the performances on this disc can stand on their own merits in the most exalted (and expensive) company. Jochum, as I have had occasion to remark before, gets wonderfully musical playing from his Munich orchestra, and this is only emphasised by the fact that they are here reduced to

chamber strength. The slow movement of the symphony is taken rather steadily, it's true, but there is none of the sagging sensation that might result if the orchestra were larger. In fact the playing throughout has a controlled impetus that makes it a delight to listen to. Martzy plays the solo part in the concerto with all the spirit and elegance one could hope for, and although she is (as usual) recorded just a shade too close, the relationship between her and the orchestra sounds unusually natural. For the sake of strict accuracy I should perhaps say that for the best results one needs to give a slight boost to both bass and treble, but altogether this is a most rewarding issue that deserves every success. J.N.

RACHMANINOV. Piano Concerto No. 2 in C minor, Op. 18. Preludes. No. 1 in C sharp minor, Op. 3, No. 2; No. 6 in G minor, Op. 23, No. 5. **Julian von Karolyi** (piano), **Munich Philharmonic Orchestra** conducted by **Hans Rosbaud**. D.G.G. Heliodor Mono LPX29254 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

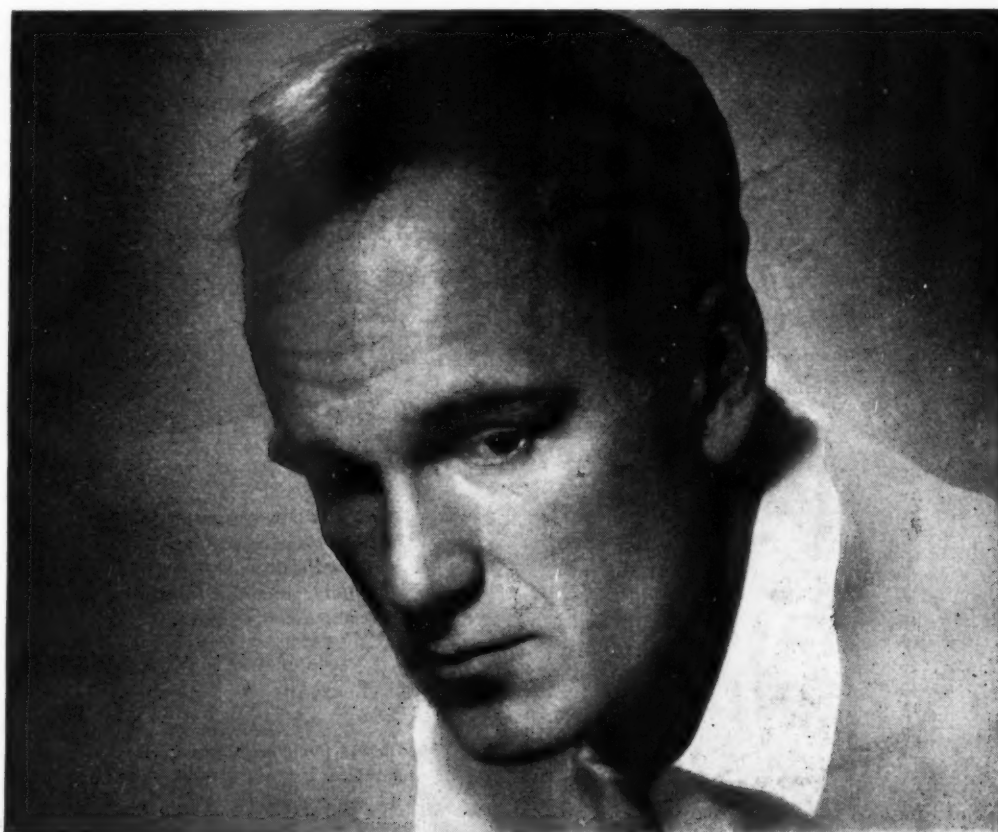
Karolyi plays the concerto with both neatness and strength; a skilful performance that seems a little unforthcoming only when on occasion the music calls for the admitted extremes of romantic expression. The orchestra, too, plays both neatly and strongly, and is persuaded by Rosbaud into an excellent ensemble with the soloist. This ensemble remains unimpaired even by a curious trick of Karolyi's of delaying the start of a new tune by sometimes nearly a beat, tending to upset the pulse of the music in the listener's ear. This mannerism could become irritating; but surely little else could in this agreeable performance.

The recording is mellow, lacking something only in general brilliance and, rather more seriously, in depth of piano tone. Apart from a horn who suddenly looms larger than life when playing his tune in the first movement there is also a first-class balance between orchestra and piano. Fortunately the piano tone itself improves considerably for the fill-up. Karolyi, however, gives here only an unimposing performance of the C sharp minor Prelude, and a rather hurried, though very clear one of the G minor. These preludes are also available, coupled with Grieg's *Wedding Day at Troldhaugen*, on a D.G.G. EP, EPL30044. (5/57). M.M.

RIMSKY-KORSAKOV. Capriccio Espagnol, Op. 34. TCHAIKOVSKY. Capriccio Italien, Op. 45. R.C.A. Victor Symphony Orchestra conducted by **Kiril Kondrashin**. R.C.A. Mono RB16180: ★Stereo SB2064 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

There's plenty of colour and excitement on this disc—but hardly plenty of music: we're offered thirty-one minutes in all, which could almost be got on to one side. Surely Tchaikovsky's *Marche Slave* and one of Rimsky's overtures could have been thrown in for good measure? Kondrashin gives vital and sensitive performances of

Deutsche
Grammophon
Gesellschaft



SVIATOSLAV RICHTER

'The Pianist of the Century'

with the National Philharmonic Symphony Orchestra of Warsaw

Conductors : Stanislaw Wislocki ; Witold Rowicki

Robert Schumann

Piano Concerto in A minor, Op. 54
Introduction and Allegro Appassionato, Op. 92
Novelette in F major, Op. 21, No. 1
Toccata in C major, Op. 7
LPM 18597 (Mono). SLPM 138 077 (Stereo)

Serge Rachmaninoff

Piano Concerto No. 2 in C minor, Op. 18
Six Preludes, Opp. 23 and 32
LPM 18596 (Mono). SLPM 138 076 (Stereo)

Schumann Recital
LPM 18355 (Mono)

Wolfgang Amadeus Mozart

Piano Concerto No. 20 in D minor, K.466

Serge Prokofiev

Piano Concerto No. 5 in G major, Op. 55
LPM 18595 (Mono). SLPM 138 075 (Stereo)

Please write for free inclusion in our mailing lists to :—

DEUTSCHE GRAMMOPHON (GREAT BRITAIN) LIMITED, 12/13 Rathbone Place, Oxford Street, London, W.1
Langham 8156/7/8

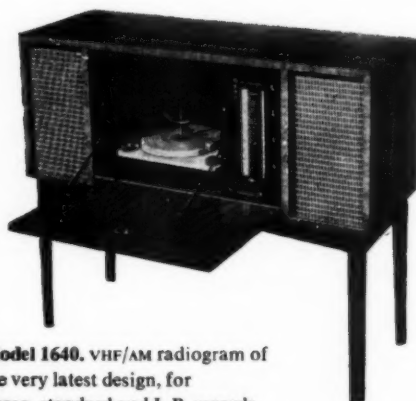


"Let's go in for quality"

"HIS

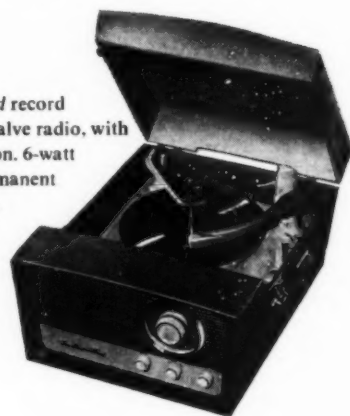


Model 1639 radiogram for stereophonic and monaural records, with VHF/AM radio. Twin speakers. Spacious record storage, in superb cabinet. 85 gns.



Model 1640. VHF/AM radiogram of the very latest design, for stereo, standard and L.P. records. Flawless reproduction from two special speakers. 65 gns.

Model 2011, combined record reproducer and 5-valve radio, with outstanding reproduction. 6-watt push-pull output; permanent magnet speaker. 28 gns.

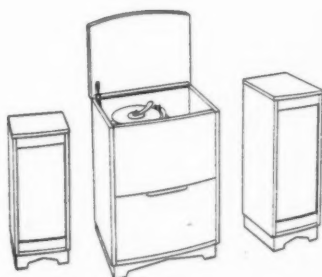


Model 2009 record reproducer, wired for stereophony. Latest 8-record auto-change. Beautiful cabinet in duo-tone leathercloth finish. 24 gns.



MASTER'S VOICE™

Radiograms and Record Reproducers



By tradition, *and* by today's high standards, "His Master's Voice" radiograms and record reproducers bring you—unquestionably—the world's finest sound reproduction. Never before have you had such a wonderful choice of HMV sets . . . to do full justice to your finest records, to bring out the best in radio entertainment, to combine superb appearance and performance at prices that are top value. Here's the very latest in stereo and VHF reproduction, brilliant design and the finest craftsman-built cabinets.



"Meistersinger", Model 1641, the most magnificent stereophonic radiogram available today. Four speakers, in twin free-moving cabinets, cover all audible frequencies. VHF/AM radio. Tape playback facilities. 125 gns.

THE BEST PLACE TO SEE AND HEAR THIS EQUIPMENT IS

HIS MASTER'S VOICE OXFORD STREET STORE

363 OXFORD STREET • MAYfair I240

LATE CLOSING THURSDAY 7 P.M.



SMETANA QUARTET

This outstanding quartet arrives in Britain this month. Your retailer will gladly give you details of their performance on Supraphon. In case of difficulty, write to Supraphon, 45 Oxford Street, London, W.1.

March Releases

LPV 432 GOTHIC SUITE FOR ORGAN, Op. 25 (Boellmann). **SYMPHONY No. 5** in F Minor for Organ, Op. 42, No. 1 (Widor). **TOCCATA IN B MINOR** for Organ (Gigout). **FANTASY ON ST. WENCESLAS CHORAL**, Op. 60 (Klicka). Jiri Ropek (organ).

LPV 345 SONATA FOR PIANO in B Major, Op. 147 (Schubert). **KINDERSZENEN**, Op. 15 (Schumann). Germaine Leroux (piano).

LPV 299 MAZURKAS: A Minor, Op. 67, No. 4; C Sharp Minor, Op. 6, No. 2; A Minor, Op. 68, No. 2; A Minor, Op. 17, No. 4; C Sharp Minor, Op. 63, No. 3; C Major, Op. 68, No. 1 (Chopin). **WALTZ IN E FLAT MAJOR** (Grande Valse Brillante) (Chopin). **PRELUDES**: D Flat Major, Op. 28, No. 15; A Flat Major, Op. 28, No. 17 (Chopin). **POLONAISES**: D Minor, Op. 71, No. 1; C Minor, Op. 40, No. 2. Halina Czerny-Stefanska (Piano).

LPV 256 DOWN THE RIVER VAH, A Suite for large Orchestra (Moyzes). **DANCES FROM THE HRON REGION**, for large Orchestra, Op. 43 (Moyzes). Slovak Philharmonic Orchestra/Ludovit Rajter.

LPV 424 JANOSIK, Excerpts from the Opera (Cikker). Soloists and Chorus of the Bratislava National Theatre/Tibor Fresco.

LPM 449 THE STATIONS OF THE CROSS, Variations for large Orchestra (Ostrcil). Czech Philharmonic Orchestra/Vaclav Neumann.

LPM 391 HUMORESQUE No. 7, Op. 101 (Dvorak). **POEM**, Op. 39 (Fibich). Film Symphony Orchestra/Frantisek Belfin. **RUSTLE OF SPRING**, Op. 32 (Sinding)—instr. H. Sitt. Prague Symphony Orchestra/Miloslav Kuba. **MINUET IN E** (Boccherini). Prague Symphony Orchestra/Zdenek Kosler. **INVITATION TO THE DANCE**, Op. 65 (Weber)—instr. Weingartner. Czech Philharmonic Orchestra/Karel Sejna. **VALSE TRISTE** (Nedbal). Prague Symphony Orchestra/Zbynek Vostrak.

LPM 387 FANTASISTUCKE, Op. 73 (Schumann). **TRAUMEREI**, Op. 9 (R. Strauss). **PEASANT DANCE**, Op. 15 (Dimitrescu). Radu Aldulescu (violin). Dagobert Buchholtz (piano). **BALLAD AND SERENADE FOR VIOLONCELLO AND PIANO**, Op. 3 (Suk). Josef Chuchro (violin). Josef Hala (piano).

LPM 395 EVENING SONGS (Smetana). Ivo Zidek (in Czech). Jan Panenka (Piano). **GIPSY MELODIES**, Op. 55, Nos. 1 and 7 (Dvorak). Beno Blachut (in Czech). Alfred Holecsek (piano). **THE OLD CORPORAL** (Dargomizsky). Boris R. Gmyria (in Russian). Lev Ostrin (piano). **THE PASSING WAVE**, from Persian Songs, Op. 34 (Rubinstein). **BALLAD** (Rubinstein). Boris R. Gmyria (in Russian). Lev Ostrin (piano).

LPM 21 SINFONIETTA (Janacek). Czech Philharmonic Orchestra/Bretislav Bakala.

LPM 433 WIND QUINTET IN B FLAT MAJOR, Op. 88, No. 5 (Rejcha). Rejcha Quintet.

Most titles are available only on

SUPRAPHON

45 Oxford Street, London, W.1 REGent 3620

both works, though I've often heard the opening of the *Capriccio Espagnole* sound more ebullient. The recording is nice and firm, but there's a hard edge on the brass, the woodwind get lost at times (for example, in the flutes' argument with the solo trumpet in the *Capriccio Italien*), and the climaxes are not as brilliantly clear as they might be. D.C.

RIMSKY-KORSAKOV. (a) *Russian Easter Festival Overture, Op. 36.* **TCHAIKOVSKY.** (b) *Capriccio Italien, Op. 45.* **Berlin Radio Symphony Orchestra** conducted by (a) **George Sebastian** and (b) **Wolfgang Sawallisch.** Qualiton Mono BMP3355 (10 in., 17s. 3d. plus 5s. 7½d. P.T.).

I gather that Qualiton, a Welsh firm, have previously specialised in Welsh songs, and this is the first of their discs to come my way. The sound is pretty good, with great clarity and perhaps a little too much imminence. There is definitely too much surface noise, though I cannot say it worried me much in this loud music. I seemed to detect some cutting back in the Tchaikovsky, which didn't sound as loud at the end with everyone playing flat out as it had earlier with fewer instruments not straining themselves so much. Nevertheless the quality as a whole is bright and attractive. Performances are middling, quite good enough to enjoy but not to rave about. Sawallisch doesn't sound wholly in sympathy with Tchaikovsky, and is probably too refined a musician to cope with the rather vulgar return of the little six-eight folk-song near the end *fff* in B flat; he certainly makes little of it. This is respectable if not exhilarating playing. R.F.

RIMSKY-KORSAKOV. *May Night Overture. The Golden Cockerel Suite.* **Russian Easter Festival Overture†.** **Lamoureux Orchestra** conducted by **Igor Markevitch.** D.G.G. Mono LPEM19170 (12 in., 25s. 9d. plus 8s. 4½d. P.T.); ★Stereo SLPE133006 (10 in., 22s. 3d. plus 7s. 3d. P.T.). The item marked † appears only in mono form.

D.G.G. must sometimes think that we conduct a kind of running battle against them about their sleeves but though they do, of course, produce some excellent ones, they continue to have the strangest lapses. Here, on both mono and stereo sleeves, as well as on the labels, all we are told about the four pieces that make up the *Coq d'Or Suite* is that they are Allegro—Moderato—Andantino—Allegro assai. Someone has evidently got hold of the conductor's score and copied out the speed direction at the start of each piece, completely unhelpful to the listener coming fresh to this music and even misleading. Why not give the usual evocative titles that help the listener to imagine what this most imaginative music should suggest to him? The sleeve-note itself, in the usual four languages, is only very general (and a large part of it is about the conductor) and is likewise no help. Yet there is no lack of space, what

with advertisements for other records and, on the stereo sleeve, a lot about stereo records, also in four languages. The English version of the note could well be edited by an Englishman.

I am sorry to crab at such length about this but it is no use throwing this sort of opera music at the listener without giving him some idea of what it's all about, what to imagine. When we get to the music we find excellent performances, while the mono sound is good and the stereo positively brilliant. (I wonder why the same orchestra and conductor, on a Wagner record reviewed elsewhere in this issue, sound nothing like as brilliant in stereo.)

The stereo record does not contain the *Russian Easter Festival Overture* but this is not the usual less generous measure for stereo, for it is a 10-inch disc as against a 12-inch mono, so that's fair enough.

Incidentally, what a very charming overture the *May Night* is and all too infrequently played. T.H.

SCHUMANN. (a) *Piano Concerto in A minor, Op. 54.* (b) *Introduction and Allegro appassionato in G major, Op. 92.* (c) *Novelette in F major, Op. 21, No. 1.* (d) *Toccata in C major, Op. 7.* **Sviatoslav Richter** (piano), with the **Warsaw National Philharmonic Symphony Orchestra** conducted by (a) **Witold Rowicki**, (b) **Stanislaw Wislocki.** D.G.G. Mono LPM18597: ★Stereo SLPM138077 (12 in., 30s. plus 9s. 9d. P.T.).

Piano Concerto, Stereo:
Solomon, Philh., Menges (7/59) ASD272
Rubinstein, R.C.A. S.O., Krips (7/59) SB2033

It was as a Schumann player (DGM18355) that Richter first captured attention in this country (he has never played here), and his version of the piano concerto is accordingly an event. If it comes as a slight disappointment, this is because, like the Schubert pieces on Richter's recital record (reviewed elsewhere), his playing is so unbiased. At first the performance seems good, finely judged, but ultimately unexciting; the orchestral playing is no great shakes and the engineering is below D.G.G.'s most accomplished, though some of the piano tone, particularly in the high treble, is extremely vivid. Several later playings, of both mono and stereo versions, have modified this response. I no longer find Richter's enunciation of the first theme mannered, but on the contrary rather revealing, a shy, feminine question; and his treatment of the *ritenuto* bridge to the second subject (bars 60-66) has come to sound convincing and not forced. I still think he takes too masterful a view of the cadenza; according to Clara Schumann, as reported by Adelina de Lara, "it should be played very calmly, pensively and peacefully, with humility and love". The interpretation as a whole is extremely stylish, and wears well. If it were only a matter of the concerto I wouldn't place Richter's version above that of Solomon, which is equally loyal and less provocative but also less clean-cut, better accompanied and more comfortably engineered. The D.G.G. balance brings the

orchestra rather close, and the stereo is not neatly focused, with swimming strings.

However, there's the other side, and this is so marvellous that it made me persuade myself to think again about the concerto. The Introduction and Allegro is not often played, and is not otherwise available; it is an imaginatively constructed piece, with some stodgy moments (which Richter drags into the sunlight as best he may) and also some glorious romantic passages. The Introduction, with its welling arpeggios, twilight horn calls and yearning harmony, suggests Brahms and also, very forcibly, the young Richard Strauss.

Richter leads a determined, captivating performance, capably accompanied (excellent horn player). Then, pausing only to throw off the F major novelette with sparkling attack and excellently judged chording, he leaps at the celebrated Toccata and proceeds to knock every other pianist, starting with Horowitz, for six. He sweeps through this impossibly strenuous piece as if in one gargantuan breath, and not only encompasses every note and every chord (the piano tone is very bright and clear), but points harmonic meaning and rhythmic niceties as though he had all the time in the world. If the forward drive is the most exhilarating feature of this fabulous performance, the real ear-opener is the muscularity and precision with which Richter hammers the pairs of thick cadential chords exactly into place in the coda, while the chattering main theme is still going on as entertainingly as ever. If I were not sure that it is impossible to tape-splice such a passage, I would say that Richter's achievement here was unbelievable, and I shall continue to have my doubts until he has played the piece in my presence. Meanwhile this is the most staggering piano playing I've ever heard on disc. W.S.M.

★**SCHUMANN.** *Symphony No. 1 in B flat major, Op. 38.* **Manfred Overture, Op. 115. **Detroit Symphony Orchestra** conducted by **Paul Paray.** Mercury Stereo AMS16017 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono: MMA11070 (2/60).**

I wrote about the mono version of this so recently that I need only say now that I liked neither the performances nor the sound. On this stereo disc the sound is perfectly acceptable, especially if you cut the top a bit, and my only criticism is that the timpani and basses tend to boom, at least they did on my machine.

The performance remains the same, of course, but whereas I don't usually listen all through to performances I have just heard when they appear again in mono or stereo, this time I thought I ought to, to see if I liked Paray's Schumann any better. Not much, I'm afraid, though it was a lesson in how much ungrateful sound (the mono record) can affect one's sympathy with the performance itself, for this time at least I did not feel actually angry about what seems to me very insensitive Schumann playing. Yet it is still a brisk and bright performance at the cost of the affection which you must lavish on this music: and,

above all, you must never press it too hard, which I think Paray does. Other qualities are missing. Where, for example, in this bustling finale is the *grazioso* the composer asks for? In short, on the evidence of this record and on that of the 4th Symphony reviewed below, I do not think Paray, whatever his qualities in other music, a born Schumann conductor.

I should have remarked in my notice of the mono issue, by the way, for those who want to know about such things, that all repeats in every movement are observed.

T.H.

SCHUMANN. Symphony No. 4 in D minor, Op. 120.

LISZT. Les Préludes, G.97. Detroit Symphony Orchestra conducted by **Paul Paray**. Mercury Mono MMA 11080 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Paray seems just slightly more at home in this fourth Schumann symphony than he does in the first (reviewed above), though it is little more than an energetic, bustling reading and I can only recommend it if you like your Schumann that way. Still, there are slight hints of ease in the first movement, while the second is fairly sensitive; the scherzo is taken at a quick speed (as was that of the first symphony) and we then have a fast and energetic finale. But surely there is more beauty and pleasure to be found in this music than Paray ever seems to be aware of; there is grace, charm, feeling, and none of these qualities is to be found in these performances.

The symphony is complete on one side and is played with all repeats except that of the finale. On the reverse we have a performance of *Les Préludes* which comes off much better, but as I listened it did suggest to me one reason why Paray sounds unsympathetic in German music of the romantic kind. He takes every chance to make his orchestra play the shortest of staccatos. A staccato, of course, is a variable thing, ranging from an almost clipped note to quite a long one—yet the composer can't do much more than write a staccato dot and hope that his interpreter will understand how much staccato each note or passage requires. Paray's treatment of every staccato mark anywhere is so smartly short that much of the music acquires a brittle effect, often wholly inappropriate.

The recording is bright and clear, not particularly warm, but as always with Mercury, at least things are left in perspective and the opening of the pastoral section in *Les Préludes*, to name only one place, gains so much from true distance of woodwind and true softness of the general sound.

T.H.

STRAUSS, RICHARD. Don Quixote, Op. 35. With Paul Tortelier ('cello), **Giusto Cappone** (viola), **Siegfried Borries** (violin). **Till Eulenspiegels Lustige Streiche, Op. 28. Berlin Philharmonic Orchestra** conducted by **Rudolf Kempe**. H.M.V. Mono ALP1759 (12 in., 30s. plus 9s. 9d. P.T.).

Don Quixote:

Fournier, V.P.O., Krauss

(1/54) LNT2842

Eighteen months ago the catalogue listed three recordings of *Don Quixote*, the richest of all Strauss's tone-poems in psychological detail and musical imagery and, perhaps, entertainment value. Two of those recordings, the Piatigorsky/Munch and the Toscanini, have since disappeared; the remaining one, Krauss's, was a fine, searching interpretation curiously and unrealistically balanced. There was room for a new version, not least because stereo has so much to give to this highly intricate score. Here it is, admirably cast: Tortelier's account of the solo part has long been admired (he recorded it with Beecham in a memorable set of 78s), while Kempe has emerged, during the last decade, as a Strauss conductor second only to Sir Thomas. I understand a stereo equivalent will follow soon. The mono is already very fine, falling short only in those contrapuntal sections which cry out for stereo.

Kempe is known as a musician with a passion for musical architecture; the only thing wrong with his reading of *The Ring* was that there were too few climaxes for some listeners—he saw that huge score as a balanced whole and judged every incident in its relationship to the ultimate cataclysm. So with *Don Quixote*: you may find his interpretation cold and restrained until the last variation and epilogue are reached. I think this is deliberate, and certainly his view brings home the pathos of the *dénouement*, when poor dotty Quixote at last comes to his senses, gazes sadly about him and dies. And Kempe enables everyone to sense, behind the shell of variations upon a theme, another dramatic shape with two strong pillars, the collapse of Quixote's reason, and his defeat by the Knight of the White Moon, followed by his return to comparative sanity and wistful old age. Some conductors make an overpowering thing of Quixote's oration on chivalry at the end of the third variation: Kempe plays it cool (thank you, *West Side*), with dignity, as the well-mannered and kindly explanation of a knight to his squire, and so fits the episode into place. He unfolds the introduction with a gradual rise of tension to the shattering discords that makes a masterly effect. The adventures of the Knight of Sorrowful Countenance he observes with a dispassionate eye, narrating all the facts in the right order, so to speak, balancing all the time but showing no bias. Some points of detail: some of the most beautiful oboe playing I've ever heard, in the Dulcinea melody; surely a too literal treatment of the sheep section—they don't sound like sheep; we shall have to wait for stereo to hear some of the contrapuntal detail in the Chivalry Speech; the contrabassoon *glissando* at the end of Variation IV doesn't slide properly, and suggests, not the

collapse of a fat frame in slumber, but that person rolling over on his mattress; the meditative mood of the Vigil is wonderfully conveyed; excellent jollity and bounce in the fake Dulcinea variation; the streamers vividly along to the weir in Variation IX.

No bias then, but plenty of vividness. And, after all, it isn't the story-teller who's prejudiced, but Quixote. Kempe, loyally but never self-effacingly, yields the limelight and the interpretation to Tortelier, and Tortelier is worthy of the honour. This is a rich portrayal, eloquently inflected, full of zest and passion, and in the epilogue, of deeply moving pathos. Of special excellence are his easy, expressive playing in very high registers, and the finely judged balance of solo 'cello with other solo strings when they share the same line. My only regret is one note, just after the gust of night wind in the Vigil scene; Tortelier plays a very sharp E flat—but that's the only quibble.

Great trouble has clearly been taken with the recording, and it's high praise, I now feel, that at no time does one notice where Kempe's work stops and the recording staff takes over. This isn't a performance that knocks you over but I am convinced it will give deep satisfaction over a long period, and I look forward eagerly to the stereo version of it.

It gives unprecedented value, too, in including a fill-up (side one extends to almost 28 minutes). *Till Eulenspiegel* is given a dapper yet invigorating performance, extremely well played, as is *Quixote*, full of intriguing detail, and surging along in a single sweep from start to finish. If it sounds rather small beer after *Don Quixote*, that's because you're foolish enough to play one on top of another. The bonus is there, but I advise you not to spend it at the same time as the basic reward; play *Till* on some other occasion for best enjoyment—that's what the scroll is for.

W.S.M.

***TCHAIKOVSKY. Piano Concerto No. 1 in B flat minor, Op. 23. György Cziffra** (piano), **Philharmonia Orchestra** conducted by **André Vandernoot**. H.M.V. Stereo ASD315 (12 in., 30s. plus 9s. 9d. P.T.). Mono: ALP1718 (12/59).

Cliburn, Orch., Kondrashin (12/58) SB2006
Cuzson, V.P.O., Solti (6/59) SXL2114
Pennario, Los Angeles P.O., Leinsdorf (9/59) SP8417

I was not terribly impressed with Cziffra's account of this concerto when the mono issue was released, and on listening to it again I have exactly the same reactions: the rippling fingers dazzle as before, but the introduction lacks majesty and power, the lyrical parts of the score are deficient in sensibility, and there is far too much use of the sustaining pedal in the bravura octave passages. The faults of the mono version—a slightly dead piano tone and a general lack of immediate impact—are partly rectified by stereo; the orchestra has more power, the piano more ring. Nevertheless, the piano still obscures the orchestra's themes in the quick section of the slow movement.

As regard comparisons, Pennario's less than shattering performance is put out of court by an indifferent recording; choosing

"THE GRAMOPHONE"

CLASSICAL LP CATALOGUE

NEXT EDITION AVAILABLE MID-MARCH

Price 3s. 6d.

between Van Cliburn and Curzon is not easy. The young American gives a most powerful and musical account of the work, which has been universally and deservedly praised, but in sheer finger dexterity he is surpassed by Cziffra, whom he outdistances in all other respects. He is also surpassed in this respect by Curzon, whom I would personally plump for, even if his recording is the less satisfactory of the two (neither of them is top-line). Curzon gets as near as one can probably hope to the tremendous performance of one's imagination, which alone can realise the true stature of the music. His virtuosity, delicacy and depth of feeling are all outstanding, and he does the whole thing in the true grand manner, as he makes clear he is going to in the very opening bars. I feel, as always, that his reach exceeds his grasp at times in the titanic passages (he is essentially a poetic pianist, after all), but it is indeed a masterly performance. D.C.

VIVALDI. Concertos. Concerto in G major for harpsichord and strings, "Alla Rustica"; Concerto in D minor for oboe, strings and harpsichord; Sinfonia No. 1 in C major; Concerto in E minor for bassoon, strings and harpsichord; Concerto in F major for oboe, strings and harpsichord; Sinfonia No. 2 in G major. **André Lardot** (oboe), **Anton Heiller** (harpsichord), **Rudolph Klepac** (bassoon) with **I Solisti di Zagreb** conducted by **Antonio Janigro**. Top Rank Mono 40/005 (12 in., 30s. 2½d. plus 9s. 9½d. P.T.).

This pleasantly planned Vivaldi disc affords good contrast even in continuous listening, with three concertos for strings, two for oboe, and one for bassoon. They are not, as stated in the anonymous sleeve-note, works that were never published in Vivaldi's lifetime, for the D minor Oboe Concerto (P.259) is the ninth concerto of that famous set—Op. 8—which begins with *The Four Seasons*. Vivaldi hinted that this concerto could be played just as effectively on an oboe as on a violin, and in fact it sounds very well in the capable hands of André Lardot. He cultivates a full, round tone that is eminently suited to the baroque repertory and he is a very musical player, though his technique is sometimes a little behind his musicianship.

The bassoonist, Rudolph Klepac, is a solid and not very subtle player whose sense of rhythm could stand some improvement, for there is a tendency to run ahead in ornate passages. This E minor Bassoon Concerto (P.137) is the longest work on the disc, though very easy on the ear. A favourite Vivaldi trick appears in the slow movement of the other Oboe Concerto (in F major, P. 306) for the soloist weaves his enchanting melodic line above the "acting bass" of the violins.

Both the *Sinfonie* come from manuscripts at Dresden, where No. 2 in G is inscribed to the German violinist Pisendel. It begins with a broad arpeggio figure over three strings, suggesting perhaps a virtuoso cliché transferred to the orchestral violins, where it is not ineffective. The usual pattern of

an operatic overture (fast; slow; fast) is apparent here and in the Sinfonia in C, both works probably dating from the late 1730s, when Vivaldi was busy with operatic composition. No soloist appears in the *Concerto alla Rustica* (P. 143) which is really in symphonic style except for brief passages for a solo string quartet in the finale.

Last month I praised Anton Heiller for his excellent continuo playing. In this disc he is much less in evidence, and even sounds uninterested at times. Janigro's strings play well, and the recorded balance is very good. D.S.

★WAGNER. Tannhäuser: Overture. Lohengrin: Preludes to Acts 1 and 3. Lamoureux Orchestra conducted by **Igor Markevich**. D.G.G. Stereo SLP133010 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

These are good performances and I only thought that Markevich's tempo in the *Tannhäuser* overture was exaggeratedly slow at one point, at the clarinet tune after letter D in the score. Otherwise, all well.

Not so well, I thought, with the stereo sound, for stereo really ought to seem more spacious than this. In the quietness of the Act I Prelude to *Lohengrin* it was all very lovely; in the *Tannhäuser* passages where everyone is playing full out and in the *Lohengrin* Act 3 Prelude it seemed a surprisingly congested sort of stereo sound. In fact, the orchestra at its *fortissimo* didn't have much real quality at all. Perhaps this recording was made in an unsuitable hall. At any rate, I can hardly recommend it to stereo enthusiasts. T.H.

CONSTANTIN SILVESTRI. Overtures. Humperdinck. Hänsel and Gretel. Mendelssohn. A Midsummer Night's Dream, Op. 21. Glinka. Russian and Ludmilla. Rimsky-Korsakov. May Night. Borodin. Prince Igor. Philharmonia Orchestra conducted by **Constantin Silvestri**. H.M.V. Mono ALP1749 (12 in. 30s. plus 9s. 9d. P.T.).

This record makes an excellent companion to the collection of colourful romantic overtures conducted by Rudolf Kempe on H.M.V. ALP1765, which I reviewed last month, and it affords a nice comparison in styles. Silvestri, in *Russian and Ludmilla* and *Prince Igor*, has the sheer physical excitement which is missing from Kempe's *Carnaval Romain*, and brings a much more passionate warmth to the lyrical melodies in the same overtures than Kempe does to those in *The Merry Wives*. On the other hand, he lacks the deep sense of poetry Kempe reveals in *The Hebrides* and *Oberon*—his *Midsummer Night's Dream* hasn't half enough moonlit magic (the absence of real *pianissimo* is the main trouble); and he is deficient in the firm control of structure shown by Kempe (the exciting passages in the Russian works tend to tumble over in their frenzied drive). All of which goes to show that neither conductor is on the Beecham level (who is, except Sir Thomas?). Nevertheless, there is plenty to admire in both. Silvestri's strong point is that his performances are always vital to a degree, and in the richly sonorous passages (the end

of *Hänsel and Gretel* and the beginning of *Prince Igor*, for example), there is a splendidly full surge of romantic sound. This is definitely a record to have, especially as the recording is much better than Kempe's, being brilliantly clear and full-bodied—a little too much so, perhaps, for *A Midsummer Night's Dream*. D.C.

★LEOPOLD STOKOWSKI. Bach. Mein Jesu, was für Seelenweh befällt dich in Gethsemane: Prælude from "Partita in E major". Gluck. Lento from "Iphigenie in Aulis": Musette; Sicilienne from "Armide". Borodin. Nocturne. Paganini. Moto perpetuo. Rachmaninov. Vocalise, Op. 34, No. 14. Stokowski Symphony Orchestra conducted by **Leopold Stokowski**. Capitol Stereo SP8415 (12 in., 30s. plus 9s. 9d. P.T.). Mono: SP8415 (5/59).

As a collective title "Music for Strings" here hides a collection of music from varied sources in highly romantic arrangements for large string orchestra. The arrangements are mostly given highly romantic performances, too, goodness knows. The physical sound of the playing could surely be said to be never disagreeable; but its style is very often at some remove from that proper to the music. Perhaps Paganini and Rachmaninov come off best: Paganini because there is, exceptionally, no romanticisation, Rachmaninov because there is and it suits him very well. Bach and Gluck are considerably less happy. So will be the man seeking here from the stereo disc a great improvement in sound over that of the already available mono; for, while both discs are in this respect excellent, I for one could not guarantee to distinguish them (when played on the same reproducer) in a blindfold test. M.M.

ERIC SIMON. Beethoven. Marches, G.145: No. 2 in F major; No. 3 in F major. Schubert. March in E flat major, D.733. No. 3. Krenek. Three Merry Marches, Op. 44. Berg. March from "Wozzeck". Johann Strauss I. Radetzky March. Boston Concert Band conducted by **Eric Simon. Korngold. Suite—"Much Ado about Nothing", Op. 11. Boston Chamber Artists** conducted by **Eric Simon**. Argo Mono RG187: ★Stereo ZRG5187 (12 in., 30s. plus 9s. 9d. P.T.).

The group title of side 1 of this record—"Austrian Classical Marches"—is rather rum in view of the inclusion of the March from *Wozzeck*! No doubt "classical" only means "by serious composers". Beethoven's two goose-stepping efforts were written respectively for the Bohemian Infantry and a royal horse-show; Schubert's is not the "Marche Militaire", but another from the same set—originally written for piano duet, and orchestrated for concert band by Eric Simon. The three examples by Ernst Krenek were commissioned for the Donaueschingen Festival (ah!) in the 'twenties, along with marches by Ernst Toch and Hindemith; they are character-

istic German music of the period, dry, wry, and leeringly satirical. The march from *Wozzeck* sounds magnificent out of its context; it has been expanded to concert form by repetition of both march and trio, followed by the march again to round off with. Father Strauss's *Radelzky March* needs no introduction, I imagine.

On the other side is a suite of unashamedly "kitschy" incidental music by an Austrian *émigré* to the U.S.A., Erich Wolfgang Korngold, who died last year at the age of sixty. This, though pleasantly ear-tickling, will hardly bring him immortality, but he deserves to go down to posterity for his delightful epigram "Nothing can ruin a great piece of music, not even a great performance". The work is given a beautifully crisp performance, with an appropriate amount of *schmalz* in the right places, and is admirably recorded on both mono and stereo; the marches, which have a splendid swagger, are rather over-weighted with percussion on the mono issue, but on the stereo the wind and brass emerge more clearly. D.C.

CHAMBER MUSIC

BEETHOVEN. Septet in E flat major, Op. 20. Members of the Vienna Octet (Willi Boskovsky, violin; Gunther Breitenbach, viola; Nikolaus Hubner, 'cello; Johann Krump, double bass; Alfred Boskovsky, clarinet; Rudolf Hanzl, bassoon; Josef Veleba, horn). Decca Mono LXT5529: ★Stereo SXL2157 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Mono:
Vienna Octet (3/56) LXT5094
Berlin P.O., Ensemble (9/56) BLP1102
Ensemble of the Bamberg S.O. (2/60) PL11230

Both new issues, mono and stereo, offer the same highly civilised and agreeable performance of the Septet the Viennese players gave us originally on the earlier Decca listed above. It has always been highly recommendable to listeners prepared to enjoy a view of the work which is leisurely both as to style—without any exaggeration of the quality—and as to finding time and space for a generous allowance of repeat-making. Now the reading is more recommendable than ever, for the new mono presentation of it seems to have a slightly clearer sound to it than the original. This impression, however, may well be due to individual discrepancies in surface between the two actual discs tried side by side; much more certain is an even further increase of clarity in the new stereo issue. This adds to a new general crispness of sound some degree of correction of the solitary minor shortcoming of the original recording, a slight over-prominence of the violin. The result may of course be achieved, to the listener's ear, merely by new qualities of separation of the other instruments; for this is far from being one of those stereos indistinguishable in good reproduction from their mono equivalents. If anything, perhaps it over-emphasises spatial separation; certainly it does so sufficiently.

It is only in the mono field that any competing versions are at present on offer.

The H.M.V. is a very good version of the Septet: a clear recording of a sprightly performance, entirely satisfactorily accommodated on a ten-inch disc by some judicious repeat-cutting. It is altogether over-enthusiastic repeat-cutting, however, which allows Vox to put the Beethoven on to one side, coupling it with the Mendelssohn string Octet. The performance of both works here leaves something to be desired, and the recording is not the equal of the others under consideration. M.M.

BORKOVEC. String Quartet No. 1.

RYCHLIK. Partita da Camera.

WOLF. Italian Serenade. Vlach Quartet (Josef Vlach, Vaclav Snitil, violins; Josef Kodousek, viola; Viktor Moucka, 'cello). Supraphon Mono LPV485 (12 in., 30s. plus 9s. 9d. P.T.).

Pavel Borkovec is sixty-five, a pupil of Suk, and a professor of composition in Prague. He wrote his first quartet (it is the first of four) in 1924, and it is in one movement. Later he is said to have come under the influence of Hindemith and Honegger, but there is no trace of these composers in the first quartet, a woolly rhapsodic piece which I found rather likeable. Jan Rychlik, a much younger man in his early forties, has concentrated principally on film music, though he has also written books on orchestration and theory. His *Partita da Camera* won first prize in the "Jubilee Competition of the Union of Czechoslovak Composers in the category of Chamber Music" in 1956, and it may be presumed to be the sort of music the Czech authorities want their composers to write. It is in five short movements, all of them easy to play and easy to listen to. The main tune of the first movement, a set of variations, turns up in all the other movements too, not transformed or disguised in any way but more or less as at the beginning. None of the movements has any growth. The writing is very spare, very clear and rather naive. You can't miss the tunes, whereas in the Borkovec you can miss them very easily. In the latter the harmonies are thick and pleasant. In the Rychlik they are transparent and surely too diatonic for the 1950s. Hugo Wolf's *Serenade* sounded spicily modern in comparison.

The Vlach Quartet play all this music with expertise, so far as I can tell. The Wolf is beautifully done, and I would only question the little recitative in the middle where the 'cello, marked *ff appassionata*, does not in fact sound any louder than the upper instruments with which it alternates, though they are marked *p* or *pp*. This is partly because the 'cello seems rather distantly placed, but mainly because the player rather lacks bite. Otherwise the performance and recording are very good. R.F.

BRAHMS. String Quartet No. 2 in A minor, Op. 51, No. 2.

MENDELSSOHN. String Quartet No. 4 in E minor, Op. 44, No. 2. Tatrai Quartet, Budapest. Heliodor 479017 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

Brahms Quartet:
Vegh Quartet

(6/55) LXT5027

The Tatrai Quartet give a smooth but, as it seems to me, somewhat disinterested performance of Brahms's finest quartet. Surely the first movement needs more warmth, more surge. Perhaps what I want is just more expression. The great Romantic composers expected their music to be played with touches of rubato and accentuation even when nothing was marked, but in this performance even those touches that are marked are ignored. Where, for instance, is the *ritard*, just before the second subject of the first movement? And there is no change at the *Poco tranquillo* in the finale. And yet the Quartet plays much of this music with agreeable fluency, and the middle movements go pretty well. The finale starts with plenty of attack. The recording is extremely good and so is the balance. There is plenty to enjoy. But I kept feeling the players would have been more at home in earlier or later music, and this to some extent is born out by the excellent playing in the Mendelssohn. None of his quartets can be called well-known, and this is perhaps the least familiar of the lot. There does not seem to have been an LP recording of it available in this country before. And yet the writing is astonishingly adroit. It begins with a tune borrowed from the finale of Mozart's G minor Symphony and marked *appassionato*. It does not sound *appassionato* in this performance, which is taken a little slower than the metronome mark, but the scherzo is deliciously played. The slow movement is rather weak, despite a pleasant end, but the presto finale is splendid with at least one tune of real individuality, and the Tatrai Quartet bring expertise of the highest order to it. Excellent playing of a work it was a pleasure to hear, but a much easier work to bring off than the Brahms. R.F.

HAYDN. String Quartet in E flat major, Op. 33, No. 2, "The Joke".

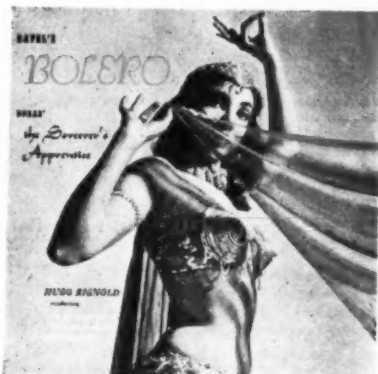
Budapest String Quartet (Joseph Roisman, violin; Jac Gorodetzky, violin; Boris Kroyt, viola; Mischa Schneider, 'cello). Philips Mono ABE10154 (7 in., 11s. plus 3s. 7d. P.T.).

A complete Haydn quartet on a disc that will fit into the pocket (overcoat-size) is an event, and a delightful quartet it is. Philips rather spoil the joke at the end of it by calling it the *Joke Quartet* (Is this a recognised title?). Musical jokes never seem to me to be funny, but this one is certainly delicious, intended perhaps for the players as much as for anyone listening, and it wears very well indeed. Apart from this entrancing finale, there is a most original slow movement and quite a good scherzo, played on this record just too slow for *allegro*. And the trio is played downright badly. How the first violin could permit himself to make those glissando scoops on every phrase I

"THE GRAMOPHONE"
CLASSICAL LP CATALOGUE
NEXT EDITION AVAILABLE MID-MARCH
Price 3s. 6d.

OUTSTANDING CLASSICAL RECORDINGS AT AN ASTOUNDING PRICE

PYE GOLDEN GUINEAS



HUGO RIGNOLD conducting
The London Philharmonic Orchestra

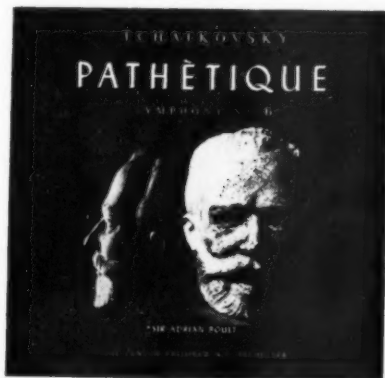
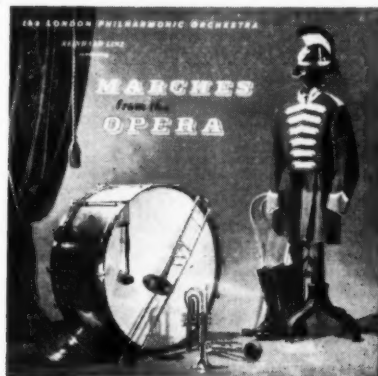
RAVEL : *Bolero*
DUKAS : *The Sorcerer's Apprentice*

GGL 0032



REINHARD LINZ conducting
The London Philharmonic Orchestra
MARCHES FROM THE OPERA

GGL 0034



SIR ADRIAN BOULT conducting
The London Philharmonic Orchestra

TCHAIKOVSKY : *Symphony No. 6*
"Pathétique"

GGL 0036



12" LPs at only 21/- each

Available in Stereo at 27/6



COLLECTORS' CORNER

62 NEW OXFORD STREET, LONDON, W.C.1.

(LANgham 6155)

63 MONMOUTH STREET, LONDON, W.C.2.

(TEMple Bar 3614)

OLYMPUS HISTORIC LPs at 39/9 each

MELBA—Bohème, Lucia, Rigoletto, Traviata, Hamlet, Romeo, Faust, etc. ... ORL208
 ZENATELLO—Ballo, Carmen, Trovatore, Traviata, Lucia, Aida ... ORL209
 TETRAZZINI—Traviata, Rigoletto, Mignon, Romeo, Lucia, Figaro, Barber, etc. ... ORL210
 TAMAGNO—Otello, William Tell, Prophete, Herodiade, Trovatore, Chenier, etc. ... ORL211

E.M.I. GREAT RECORDINGS OF THE CENTURY at 39/9 each.

CHALIAPIN—Boris, Russalka, Ruslan, Prince Igor, Sadko ... COL100
 LEIDER—Walkure with SCHORR/Gotterdammerung with MELCHIOR MUZZO—Bohème, Traviata, Sonnambula, Norma, Trovatore, Forza, Tosca, etc. ... COL101
 SCHUMANN—Songs of Richard Strauss and Hugo Wolf ... COL102

R.C.A. CAMDEN HISTORICS at 21/- each

RICHARD CROOKS—Because, Elegie, Goodbye, A Dream, Lost Chord, etc. ... CDNI019
 DE LUCA—Rigoletto, Ernani, Trovatore, Forza, Don Carlo, Traviata, etc. ... CDNI012
 GALLI-CURCI—Traviata, Romeo, Pato and sothers, Rigoletto and songs ... CDNI004
 FARRAR, MARTINELLI and AMATO—"CARMEN" arias and duets ... CDNI014
 LOTTE LEHMANN—Lieder by Schubert, Brahms, Wolf, Marx, Jensen, etc. ... CDNI015
 MARTINELLI—Chenier, Cavalleria, Pagliacci, Fedora, Samson, Bohème, etc. ... CDNI016
 McCORMACK—Macushla, Foggy Dew, Molly Bawn, Molly Brannigan, etc. ... CDNI002
 PADEREWSKI—Piano recital of Chopin, Schubert, Couperin, Schumann, etc. ... CDNI020
 LILY FONS—Lakme, Lucia, Rigoletto, Dinorah, Barber, Mignon, and songs ... CDNI011
 PONSSELLE—Vestale, Ernani, Aida, Gioconda, Africana, Norma, Forza, etc. ... CDNI006-7 (42/-)

RACHMANINOV—Chopin: Sonata Op. 35/Schumann: Carnival ... CDNI017

FAMOUS CONTEMPORARY SINGERS on LP

ANGELES—Ernani, Otello, Bohème, Mefistofele, Wally, Cenerentola and Cav. ... ALPI284 39/9
 BJORLING—Carmen, Africana, Manon, Bohème, Arlesiana, Rigoletto, etc. ... ALPI620 39/9
 BJORLING—Marta, Chenier, Aida, Tosca, Rigoletto, Pr' Igor, etc. ... RB16149 39/14
 CALLAS—Puritani, Tristan, Traviata, Gioconda ... LPC50175 39/9
 CALLAS sings "LUCIA DI LAMMERMOOR" with di Stefano & Gobbi ... 33CX1385 39/9
 CALLAS—Puccini's Manon, Butterfly, Bohème, Turandot, etc. ... 33CX1204 39/9
 CALLAS—Medea, Vestale, Puritani, & Sonnambula ... 33CX1540 39/9
 CALLAS—Mad Scenes: Anna Bolena, Hamlet, & Bellini's "Pirata" ... 33CX1645 39/9
 CALLAS—Verdi: Rigoletto, Forza, Ballo, & Aida scenes ... 33CX1681 39/9
 CALLAS—Verdi: Macbeth, Nabucco, Ernani, & Don Carlos ... 33CX1628 39/9
 FISCHER-DIESKAU—Bach: Cantata arias ... ALPI703 39/9
 FISCHER-DIESKAU—Brahms Song Recital ... ALPI584 39/9
 FISCHER-DIESKAU—Schubert Song Recital No. 1 ... ALPI295 39/9
 FISCHER-DIESKAU—Schubert Song Recital No. 2 ... ALPI677 39/9
 FISCHER-DIESKAU—Dichterliebe (Schumann) & Brahms: 6 Heine songs ... DGM18370 39/9
 JOAN SUTHERLAND—Lucia, Ernani, Vesperi Siciliani, & Linda ... LXT5531 38/14
 SOUZAY—Bach Cantatas: Ich habe genug & Ich will den Kreuzstab. ... ALPI670 39/9

FAMOUS SINGERS OF THE PAST on LP

CARUSO—Xerxes, Lucia, Bohème, Tosca, Gioconda, Pagliacci, etc. ... RB16127 38/14
 CARUSO—Aida, Forza, Trovatore, Otello and songs ... RB16128 38/14
 GIGLI—Neapolitan: Sorrento, Marechiaro, Sole mio, Santa Lucia, etc. ... BLPI100 29/6
 GIGLI—Pagliacci, Rigoletto, Tosca, Bohème, Aida, Manon, Carmen, etc. ... ALPI681 39/9
 GIGLI—Marta, Africana, Gioconda, Bohème, Forza, Pearl Fishers, etc. ... RB16129 38/14
 PINZA—D. Carlo, Bocanegra, Ernani, Nabucco, Vesperi, Figaro, etc. ... RB16040 38/14
 SUPERVIA—Carmen highlights with Michelli, etc. ... PMA1024 29/9
 SUPERVIA—Rossini: Barber, Cenerentola, Italiana in Algeri. ... PMA1025 29/9
 TAUBER—Don Giovanni, Zauberfloer, Seraglio, Freischütz, etc. ... PMA1011 29/6

LATEST BARGAINS LPs:

"FLEDERMAUS" highlights by Vienna State Opera, w. Pazzac, etc. ... ACL73 21/-
 DELIBES: Coppelia & Sylvia ballets. Paris-Desormiere ... SCL74 21/-
 KODALY: Hary Janos & Galanta Dances. LPO-Solti ... ACL75 21/-
 SIBELIUS: En saga & Tapiola. Concertgebouw-Beinum ... ACL76 21/-
 "THE MIKADO" (G. & S.) d'Oyly Carte Opera Co., 2 records ... ACL1014-5 42/-
 WAGNER: Orch. scenes—Tannhauser, Walkure, Tristan, etc. ... XLP20011 22/6
 DVORAK: New World Symphony. NW German Phil-Schuchter ... XLP20014 22/6
 BEETHOVEN: Vln Concerto. Francescatti/Philadelphia-Ormandy ... GBL5506 22/6
 MOZART: Pt Concerti 18 & 20. Casadesu & Columbia Sym-Szell ... GBL5519 22/6

OLYMPUS



RECORDS

TAMAGNO: 13 arias from William Tell, Prophete, Chenier, Herodiade, Otello, Trovatore, & Sansone & Dalila ... LP/ORL211 39/9
 TETRAZZINI: Rigoletto, Mignon, Dinorah, Lucia, Figaro, Barber, Traviata, D' Giovanni, Lakme, Romeo, Traviata, etc. ... LP/ORL210 39/9
 MELBA: Traviata, Rigoletto, Lucia, Hamlet, Romeo, Faust, & Bohème: 2 arias & love duet with Caruso, etc. ... LP/ORL208 39/9
 ZENATELLO: Ballo, Trovatore, Lucia, Aida, Traviata, etc. ... LP/ORL209 39/9
 BONCI: Aida: Traviata, Luisa Miller: recit & air ... EP/ORE206 15/11
 DELMAS: Faust, Patrie, Huguenots: scene & air ... EP/ORE201 15/11
 KRUSCHENSKI: Adriana Lecouvreur, La Wally, etc. ... EP/ORE207 15/11
 LITVINNE: Aida, Africana, Lohengrin, Cav' ... EP/ORE203 15/11
 MAUREL: Otello, Falstaff, Don Giovanni, etc. ... EP/ORE202 15/11
 SCAREMBERG: Romeo, Mignon, Si j'étais Roi, etc. ... EP/ORE205 15/11
 STORCHIO: Pasquale, Linda di Chamounix, F. Diavolo ... EP/ORE204 15/11

from leading Dealers and OLYMPUS RECORDS
 5 Laurence Pountney Hill, London, E.C.4

announcing

THE GBY SERIES OF 12" CLASSICS - BLUE LABEL

Monophonic GBY 22/6 each incl. P.T.

Stereophonic STGBY 27/6 each incl. P.T.

TCHAIKOVSKY PIANO CONCERTO NO. 1. B FLAT MINOR, Op. 23
 RACHMANINOFF PIANO CONCERTO NO. 2 C MINOR, Op. 18
 F. Blumenthal, piano
 Wiener Volksoperorchester—M. Gielen, conductor
 GBY 11,500

RACHMANINOFF PIANO CONCERTO NO. 2. C MINOR, Op. 18
 F. Blumenthal, piano
 Wiener Volksoperorchester—M. Gielen, conductor
 ST-GBY 511,500

TCHAIKOVSKY PIANO CONCERTO NO. 1. B FLAT MINOR, Op. 23
 F. Blumenthal, piano
 Wiener Volksoperorchester—M. Gielen, conductor
 ST-GBY 511,510

VIVALDI FOUR SEASONS GBY 11,480
 R. Biffoli violin—Gli Accademici, Milano ST-GBY 511,480

ROSSINI OVERTURES: Barber of Seville GBY 11,180
 The Thieving Magpie/William Tell ST-GBY 511,180
 Semiramis/The Silken Ladder/Cinderella
 Bamberg Symphony—Jonel Perlea, conductor

JOHANN STRAUSS WALTZES: The Blue Danube/Tales from the
 Vienna Woods/Voices of Spring/Emperor GBY 26,030
 Waltz/Vienna Blood ST-GBY 426,030
 Eduard Strauss conducting the Wiener Volksoperorchester

BEETHOVEN SYMPHONY NO. 3 "EROICA" GBY 10,700
 Südwestfunkorchester, Baden-Baden
 Jascha Horenstein, conductor

BEETHOVEN SYMPHONY NO. 6 "PASTORAL" GBY 6960
 Vienna Symphony Orchestra
 Otto Klemperer, conductor

BEETHOVEN 4 Sonatas: MOONLIGHT/PATHETIQUE/
 APPASSIONATA/WALDSTEIN GBY 7160
 Orazio Frugoni, piano

SIBELIUS SIX HUMORESQUES, Op. 87 and Op. 89
 TCHAIKOVSKY SERENADE MELANCOLIQUE
 SARASATE ZIGEUNERWEISEN; CARMEN FANTASY
 Aaron Rosand, violin—Symphony Orchestra of the
 Southwest German Radio, Baden-Baden GBY 11,600
 Tibor Szöke, conductor ST-GBY 511,600

BERLIOZ SYMPHONIE FANTASTIQUE, Op. 14 GBY 11,090
 Bamberger Symphoniker ST-GBY 511,090
 Jonel Perlea, conductor

Look Out For Further Additions To This Series
 Complete Catalogue from your dealer or write to

VOX PRODUCTIONS (G.B.) LTD.

231 Oxford Street, London, W.1. GERard 7482



cannot imagine; they sound appalling. In addition the appoggiaturas in the tune are played wrong. The first movement does not go any too well either; it need not sound quite as uninteresting as it does here. So I can give this little disc only a somewhat lukewarm welcome, adding that the last two movements are nicely played. The recording is good, except that quality goes off momentarily around bars 57-8 in the slow movement. R.F.

MOZART. Adagio and Fugue in C minor for Strings, K.546. I Musici. Philips Mono ABE10156 (7 in., 11s. plus 3s. 7d. P.T.).

This is the fugue that Mozart first wrote for two pianos, and then later added a prelude when he thought it might sound well on a string orchestra. It is certainly a very clever fugue, with so many strettos and inversions that there are times when one wishes Mozart would not be quite so unrelenting about it all. It is well worth hearing once in a while, if only for the sake of the astonishing harmonic clashes, but the adagio prelude is so much more musical. The fugue has what the eighteenth century would have called science and what anyone would call power; the adagio has a soul. The work is certainly to be preferred on string band rather than on string quartet, and I Musici play it splendidly. I would have liked the dotted notes in the adagio held a shade longer in the forte passages so that the following semiquavers could be played more snappily, but that is perhaps only a personal feeling. The recording seems magnificent, though the quality is a little hard in the second half of the fugue. R.F.

MOZART. String Quartet No. 15 in D minor, K.421.

SCHUBERT. String Quartet No. 14 in D minor, D.810, "Death and the Maiden". Musical Arts Quartet (Sidney Harth and Teresa Testa, violins; Richard Dickler, viola; David Soyer, cello). Top Rank Mono 35/005 (12 in., 26s. 4½d. plus 8s. 7½d. P.T.).

This disc has been in the American catalogue for five years or more, and so far as I can discover the Musical Arts Quartet has not recorded any other works. It could be that the combination has been disbanded for some reason. The players have a good deal of technique and are at their best in the two finales; that to the Schubert goes especially well. But in anything but fast music their habit of pressing on the middle of each note rather than the start becomes extremely irritating once you notice it. The two slow movements are made intolerable by these strings of "bulges", and at times, noticeably in the first movement of the Mozart, the mannerism upsets the ensemble, or appears to do so, for if one player bulges later than the others on a chord he produces an effect of syncopation. The slow movement of the Mozart is in any case given a most superficial performance, while the slow movement of the Schubert is much too fast. The latter failing has this to be said for it that Vanguard have been able to get onto one side a work that normally takes two.

The Musical Arts Quartet get through it in about 31 minutes, five less than Bogey, and they throw in all the usual repeats. I did not detect any falling off in quality at the end of this side, though in fact the quality is not remarkable at any time. The somewhat distant balance is pleasant enough, but there is a lack of detail in the Schubert which appears to be due in part to the resonance, and the sound as a whole is unsympathetic. So for that matter is some of the playing. R.F.

SCHOENBERG. Quartet No. 2 in Fsharp minor for Strings and Soprano, Op. 10. String Quartet No. 3, Op. 30. Uta Graf (soprano), Juilliard String Quartet (R. Mann, violin; R. Koff, violin; R. Hillyer, viola; A. Winograd, cello). Philips Mono A01177L (12 in., 30s. plus 9s. 9d. P.T.). Available to special order only.

BERG. String Quartet, Op. 3. SCHOENBERG. String Quartet No. 4, Op. 37.

WEBER. Five Movements for String Quartet, Op. 5. Juilliard String Quartet (personnel as above). Philips Mono A01178L (12 in., 30s. plus 9s. 9d. P.T.). Available to special order only.

These two discs are as essential a part of the library of anyone who wants to understand the music of our own time as are the four containing the complete works of Webern that Philips issued recently. In the American Columbia catalogue, from which they originally came, they were part of a set of three; the first record contained Schoenberg's long First Quartet. Naturally I am sorry that Philips have decided not to issue the complete set in Europe, but at the same time I must admit that these two records contain the heart and soul of the matter.

The Second Quartet was completed in 1910, only five years after the first, but how far Schoenberg had travelled! Here he is on the very threshold of abandoning tonality, and it is in fact in the finale of this quartet that he first takes that step into the unknown. In this context the words sung by the solo soprano, a poem of Stefan George which begins "Ich fühle Luft von anderen Planeten" ("I feel the air of other planets") takes on an extraordinarily moving significance. I cannot imagine any unprejudiced music-lover, familiar with at least some of the music of other twentieth-century masters, failing to respond to this quartet—though I know of one or two dodecaphonic purists who find it "hyperromantic" and "immature". For them I suppose the Third Quartet is more satisfying, for it is one of Schoenberg's most schematically perfect twelve-note works. It dates from 1927, when he was still consolidating the new ground won by his adoption of serial technique. I frankly admit that I have found great difficulty in coming to grips with it in the year or so that I have owned the recording. What makes me sure that the effort is worth repeating is the degree to which the Fourth Quartet yields on closer acquaintance. Here Schoenberg seems altogether more

at ease with his chosen technique—free to give his remarkable powers of musical invention their head. To me this music is infinitely more rewarding in the long run than that of Webern, for what are probably the wrong reasons; it is simply that Schoenberg's style is here so deeply rooted in the Viennese classics that I cannot help hearing this quartet as a kind of non-tonal gloss upon tonal music, its form in fact conditioned by the type of music which it claims not to be.

The Juilliard Quartet play this music magnificently, with only an occasional, and very forgivable, lapse from perfect ensemble. If you have to choose one disc from these two I suppose it would be more sensible to take the second, for as well as Schoenberg's own Fourth Quartet it contains representative early works by his two greatest pupils. Yet if you do this you forego the remarkable experience that the Second Quartet offers. J.N.

DENNIS BRAIN ENSEMBLE. Gordon Jacob. Sextet (with George Malcolm, piano). **Mozart. Divertimento No. 14 in B flat major, K.270** (arr. Anthony Baines). **Ibert. Trois Pièces Brèves. Dennis Brain Ensemble** (Gareth Morris, flute; Leonard Brain, oboe; Stephen Waters, clarinet; Cecil James, bassoon; Dennis Brain, horn). Columbia Mono 33CX1687 (12 in., 30s. plus 9s. 9d. P.T.). This recording is taken from a broadcast performance on September 5th, 1957. A royalty on the sale of this record is being donated to the Dennis Brain Scholarship Fund.

With most British composers of comparable standing (and many foreign ones of considerably less) represented in our catalogues by at least a smattering of representative works, it is extraordinary that hitherto Gordon Jacob has been known to the gramophone library only as an arranger and as the author of some exotic variations on *Annie Laurie*. At last, now, some small part of his lucid, sane and always extraordinarily well laid-out music may be enjoyed on disc. The Sextet for wind and piano is a five-movement major work, declaring successively an *Elegiac Prelude*, a vivacious *Scherzo*, a slow funeral *Cortège* that is nevertheless kept firmly in motion, a consciously antique *Minuet and Trio*, and a *Rondo* with a final elegiac *Epilogue*. The elegiac character of the whole stems from the original purpose of the work, written for the tenth anniversary concert of the Dennis Brain Ensemble in 1956, and dedicated to the memory of Aubrey Brain. This ascription has dictated as well as the general elegiac character some part of the sextet's thematic material; but the selection of the workable notes of Aubrey Brain's name—ABEBA—is necessarily a selection in the manner of the *ad hoc* convenience of Schumann and Berg; really only Bach, whose name works properly, ought to be allowed to get away with this one. Nevertheless in the result the beauty and skill of Jacob's music betrays in no way its cross-word origin, and the tribute to the leading horn-player of his age is most certainly one

in which all gramophone-lovers of the older generation will concur.

Those of the comparatively younger generation may perhaps feel more immediately concerned with the other memorial intention of the record, that of commemorating Aubrey's son, Dennis. His immaculate horn-playing may be heard contributing to all the music on the record; his colleagues, too, give every point not only to the Jacob, but also to the other pieces. The Mozart, originally for two oboes, two horns and two bassoons, sounds very well in Anthony Baines's adaptation. The division of the lead between flute, oboe and clarinet gives the idyllic music noticeably more variety of texture than the original scoring was able to produce. It would certainly need one of the severer purists to raise any serious objection to this alternative colouring being made available; even so, it does not quite fill the gap created by the deletion of the excellent Nixa disc of the original version of the music.

The Ibert are joyous pieces ideally suited to the wind medium. They complete a disc which is a most useful addition to the repertory, and one which in the circumstances may be called well recorded. While the brilliance and presence of the best modern sound is of course not in evidence, yet by good fortune the broadcast performance from which the disc originates was itself a pre-recorded one, with the consequence that the quality of sound now given a wider distribution was at least entirely satisfactory. The new record can scarcely fail to contribute to our own pleasure; if in the process it also manages to contribute substantially to the Dennis Brain Scholarship Fund that, too, must surely be accounted yet one further point of recommendation. M.M.

INSTRUMENTAL

BRAHMS. Sixteen Waltzes, Op. 39.

HAYDN. Piano Sonatas. No. 30 in A major: No. 35 in C major. Variations in F minor. Carl Seemann (piano). D.G.G. Mono LPEM19162 (12 in., 25s. 9d. plus 8s. 4d. P.T.): ★Stereo SLPEM136021 (12 in., 30s. plus 9s. 9d. P.T.).

Carl Seeman is a clean, able pianist, whom so far we have heard mainly in Mozart. Haydn piano sonatas have never had much of a deal from the gramophone, and these two are welcome to the LP catalogues; Seemann plays them without finding them strange and exciting (listen to Horowitz's recording of the E flat, No. 52, to see what I mean); but since his readings are elegant and shapely, the performances cannot fail to be enjoyable. The F minor Variations were composed for Barbara Ployer (recipient of Mozart's concertos K.449 and 453), and are very fine, with striking "romantic" anticipations.

I wish the whole record had been given to Haydn, even though the set of Waltzes is an attractive composition. In the words of Hanslick (to whom it is dedicated), it forms "one of those genuine works of art

which nobody notices particularly, but which delights everybody". But, for repeated hearing, the waltzes need to be played with far more imagination, with touches that delight and enchant. Seemann is at the opposite extreme from Robert Weisz (whose version of the Waltzes forms an MP on its own—Decca LW5103); where Weisz is positively coy, Seemann is honestly unaffected. It is a nice performance he gives. One would enjoy it at a recital, but can well demand something more from a recording. The sound is very good in both stereo and mono. A.P.

BACH. Trio Sonata in D minor, BWV527. Heinz Wunderlich (organ). Cantate Mono T71876F (7 in., 12s. plus 3s. 11d. P.T.). Recorded on the Baroque organ at the Parish Church of Borgentreich, Westphalia, Germany.

Having praised a record made by this organist on this organ rather enthusiastically last October I found the new one disappointing. Partly it is the fault of Wunderlich's registration: the first and last movements really do sound like the "bubble-and-squeak" of Vaughan Williams's dictum—the squeak being supplied by the two manual voices, and the bubble by the pedal one (a slow-speaking quintadena?). I'm all for using the full resources of a baroque instrument in music that calls for it, but Bach's trio sonatas certainly don't call for such violent tonal differentiation. However, quite apart from the registration, Heinz Wunderlich gives a rather plodding account of this limpid music, and certainly not one to be compared with Walcha's on an older Archive disc. Organ connoisseurs may want this record for its clear presentation of the instrument's authentic tone-colour, but I doubt whether it will make many converts to the cause. J.N.

CHOPIN. Waltzes, Nos. 1-14. Malczuzynski (piano). Columbia Mono 33C1685 (12 in., 30s. plus 9s. 9d. P.T.).

Novae	(7/55) PL1870
Lipatti	(4/53) 33C1032
Askenase	(2/57) DGM19060
Rubinstein	(3/56) (7/59) (R)RB16150

There have been three or four Chopin waltzes in the catalogue under Malczuzynski's name for some years, and now we can welcome the whole lot. This is a good record, sensitively played and quite well recorded, and it would be a treasured possession, to be welcomed unreservedly, were it not for the fact that it is up against tremendous competition. Good as it is, the Lipatti and Rubinstein discs seem to me slightly better. The Lipatti still remains one of the really great piano discs, in spite of the rather dated quality, and the Rubinstein is almost in the same class and better recorded. Often Malczuzynski can stand comparison with either of these predecessors, but compare No. 4 in F. His fingers make heavy weather over the difficult bits, as also the trills near the end, whereas Lipatti's and Rubinstein's seem to skim over the notes with just that little extra dexterity. But more striking is the way the three of them play the second subject with its feminine endings. Lipatti

and Rubinstein phrase these beautifully. Malczuzynski doesn't phrase them at all; the last note of the feminine endings is just as loud as the preceding beat. This unwillingness to phrase is evident too in the A flat Waltz, Op. 69, No. 1. Malczuzynski's nuances of tempo are sensitive and musicianly, his nuances in dynamics much less so. His tempi in the G flat, Op. 70, No. 1, led me to indulge in some mathematics with a stop watch. I am sure we play this waltz much slower than people used to do. My somewhat outmoded edition, edited by Klindworth and Scharwenka, gives metronome marks of 88 and 32 bars a minute for the main sections. (These are not, of course, Chopin's markings.) Here are some comparisons: Lipatti—76 and 44; Rubinstein—76 and 40; Askenase—52 and 44; Malczuzynski—64 and 36. In performance it seems that Askenase plays both sections in very nearly the same tempo, and this cannot be right. Malczuzynski also avoids a sudden change; sixteen bars into the first section (where it gets difficult; no innuendo intended) he suddenly drops to 54. I speak comparatively; these changes of tempo are considerable. But they are nothing to what Klindworth, Scharwenka and, I suspect, their contemporaries liked. On the other hand these editors wanted No. 13 in D flat played the slowest of all the waltzes—at 36 bars a minute. It can sound marvellous at that speed, and I am sure Chopin meant it to be slow. But no one plays it slowly nowadays. Lipatti (54) Rubinstein (50) and Askenase (52) all sound to me too fast, and I enjoyed Malczuzynski's much slower (though still not quite slow enough) performance at 42 bars a minute.

I have written at some length about the waltzes Malczuzynski plays with some idiosyncrasy or other; it can be taken that all the others are played both more conventionally and also very well indeed. There is some pre-echo before No. 11, and quality seems a shade below par in the middle of No. 6. Elsewhere all goes well. R.F.

CHOPIN. Piano Works. Impromptu

No. 2 in F sharp major, Op. 36: Nocturne in F sharp major, Op. 15, No. 2: Fantaisie in F minor, Op. 49: Ballade No. 1 in G minor, Op. 23: Andantespiano and Grande Polonaise brillante, Op. 22. Valentin Gheorghiu (piano). H.M.V. Mono XLP20021 (12 in., 16s. 11d. plus 5s. 6d. P.T.).

Valentin Gheorghiu, the Rumanian pianist now in his early thirties, has all the qualities for a good Chopin player, and this record seems to me outstanding. It begins with great restraint, for he plays the F sharp impromptu very quietly throughout except for the fortissimo climax in the march section. All those passages that are marked with one "f" in the not-very-reliable Peters edition—for instance the beginning of the march, and the demi-semi-quaver section—sound soft and delicate, and the result is surprisingly convincing. Similarly in the great F minor Fantaisie, when leading up to the Lento in B major,

he keeps the tone right down for several pages, and the music in consequence seems to flow more logically. There is a sense of poetry both in the way he handles the themes and in the way he leads from one section to another. But there is plenty of power too, and with his left hand he seems at times almost to bang too much, so that the right hand gets drowned. He plays the Ballade most beautifully, commanding attention with everything that he does, and in the *Andante spianato* and *Polonaise* his playing can stand comparison with that of Rubinstein, whose performance is reviewed in this month's orchestral section. Gheorghiu has no orchestra to accompany him, but the work is none the worse without it, and though he lacks Rubinstein's heroic stature in the polonaise he gains in recording quality; Gheorghiu's piano sounds much more full-toned and realistic. And look at the price! R.F.

LISZT. Grandes Etudes de Paganini, G.140, Nos. 1-6. Années de Pèlerinage, G.161: No. 4, Petrarch Sonnet No. 47; No. 5, Petrarch Sonnet No. 104; No. 6, Petrarch Sonnet No. 123; No. 10, Tarantella. Alfred Brendel (piano). Vox Mono PL10800 (12 in., 30s. plus 9s. 9d. P.T.).

Brendel's fifth record devoted to Liszt includes some of the master's flights of winged virtuosity and some glorious, subtle poetry in the vein that we of today find most original and creative in his work. In the former mood there is the *Eroica* study in E flat with its cascading scales, the dazzling *Campanella*, the A minor variations on The Theme, and the *Tarantella* (which has not been available in LP form before, I think—though a performance was at one time announced on a short-lived label!); in the poetic vein there are the three wonderful Petrarch sonnets, noble, melodious, full of harmonic magic and the most heart-piercing feeling; and there is the great tremolo study which opens the Paganini collection, a sombre monumental piece of oratory that rises to a huge climax.

Alfred Brendel has shown himself, in previous records, to be superbly equipped both mentally and physically as a Liszt interpreter. He is still that here, but not blindingly so; his part-playing is both clean and beautiful in the 47th sonnet, but the rapture of No. 104 and the deep romantic emotion of the melody in No. 123 find him somewhat bland and scientific—the last two pages of this sonnet show how exquisitely he might have played the rest of this piece and its predecessor. Again the tension and poise of his playing in the first two Paganini studies are extremely fine, a combination of the clarity in Siki's performance, and the panache in Abbey Simon's; but Brendel's rhythm becomes slapdash in the later studies (the *scherzando* episode of *Campanella*, the A minor Theme and the double glissandi), and he doesn't succeed in making numbers four and five sound more interesting than I think they are (which is hardly at all). He is dull too in the *Tarantella*, a big and glossy warhorse that has substance as well as pace, but here sounds strangely long-winded.

It may be that I have expected too much of this disc, but I can't forget the way that Lipatti, and Kentner, and Curzon (to go no further) have played these pieces, nor how Brendel plays parts of the A major concerto, and the first Mephisto Waltz, and the *Lugubre Gondole*. We must still wait for a really authoritative and compelling recorded performance of the Paganini Studies, as it is; but I still look forward eagerly to Brendel's sixth and subsequent Liszt recitals, to the transcendental studies, the later Mephisto waltzes, all three *Valses oubliées*, *Vallée d'Obermann*, *Orage* and others of the Pilgrimage Diaries, and above all the great B minor sonata. And when they come, I hope the piano tone will be warm and steady; on my pressing of Vol. 5 it is very unpleasant with a pronounced wow for much of the time. W.S.M.

LISZT. Piano Works. Polonaises, G.223: No. 1 in C minor†; No. 2 in E major†*. Années de Pèlerinage, G.161, No. 7, "Dante Sonata"*. Consolations, G.17, Nos. 1-6*. Peter Katin (piano). Decca Mono LXT5557. ★Stereo SXL2183 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Items marked † previously available in Mono only on LW5116 (8/54), and those marked * in Mono only on LXT2877 (3/54).

It will be seen from the above that Peter Katin has remade his Liszt recital for stereo (the present mono and stereo discs being entirely new), and taken the opportunity to add to the programme the C minor Polonaise, a well known piece with a haunting first subject, which was previously confined to an MP disc. The new performances give him a chance to tidy some loose ends (but in one place he makes a bosh shot where he hit the bullseye before), but they are not markedly superior. Consolations 3 and 6 are beautifully played, and he brings off the great Dante Sonata with likeable impulse and warmth. The performances are all extremely capable, but not really imaginative: towards the end of the first Polonaise Liszt writes *appassionato assai*, but Katin remains unperturbed. In four of the Consolations he plays like a well-mannered and extremely promising student. Is this really the pianist who once had me jumping up and down with excitement after his performance of Rachmaninov's third concerto? The piano tone sounds rather clangorous until you remember that Katin plays a Blüthner, not the Steinway that one's ear is used to; once this is remembered, the sound is accepted. Mono is, surprisingly, richer; the stereo is rather dull and overspread. W.S.M.

PAGANINI. Caprices, Op. 1: No. 24 in A minor; No. 13 in B flat major; No. 9 in E major; No. 20 in D major; No. 14 in E flat major. Zino Francescatti (violin), Artur Balsam (piano). Philips Mono ABE10160 (7 in., 11s. plus 3s. 7d. P.T.).

I have not seen the sleeve of this disc, so I do not know who composed these curious piano accompaniments. Not Paganini,

who wrote his famous twenty-four Caprices for violin alone. The accompaniment is always superfluous, usually growling away in the bottom octaves, and sometimes wildly out of period. Side 1 contains two "favourites"—the one Rachmaninov wrote his "Rhapsody" on for piano and orchestra, and the B flat which Kreisler used to play (with piano, I must own) with such entrancing rubato that I simply cannot listen to this strait-jacket performance. Francescatti does not sound quite at home in these pieces. Intonation is not perfect, and surely he should have been allowed a more forward balance in this type of music. R.F.

SCHEIDT. Tabulatura Nova: "Da Jesus an dem Kreuze stund". Robert Köbler (organ). Cantate Mono T71880F (7 in., 12s. plus 3s. 11d. P.T.). Recorded on the Heinrich-Schütz organ in Herford Cathedral.

Robert Köbler plays this very beautiful setting of *Da Jesus an dem Kreuze stund* on a much-restored eighteenth-century positive organ in Herford Cathedral, and organ-lovers will be glad to see that the specification of the instrument is given on the sleeve. Scheidt's music sounds well on an instrument as clear and easily-speaking as this one, and both performance and recording are excellent. D.S.

MICHAEL RABIN. Chopin. Nocturne, Op. 27 (arr. Wilhelmj). Wieniawski. Caprice in A minor (arr. Kreisler). Mompou. Jeunes filles au jardin (arr. Szigeti). Scriabin. Etude in thirds (arr. Szigeti). Debussy. La plus que lente. Sarasate. Habanera: Zapateado. Elgar. La Capricieuse. Engel. Sea-Shell (arr. Zimbalist). Ravel. Pièce en forme de Habanera. Prokofiev. March from "Love of the Three Oranges" (arr. Heifetz). Suk. Burleska. Michael Rabin (violin), Leon Pommer (piano). Capitol Mono P8506: ★Stereo SP8506 (12 in., 30s. plus 9s. 9d. P.T.).

Michael Rabin is still in his early twenties, and the catalogue suggests that he makes a speciality of the flashier nineteenth-century concertos. Certainly there is nothing on this disc to tax the intellect, either the performer's or the listener's, and, well as these arrangements are played, I am a little surprised that the top price should be charged for such a record. This is tea-shop music *par excellence*, the sentiment laid on with the proverbial trowel, and the recording is all it should be, with the violin favoured at the expense of the piano, and I would only add in a hushed whisper that the March from *Love of the Three Oranges* arranged for fiddle and piano sounds even worse than you'd expect. But this is no criticism of Mr. Rabin who has so many virtues that I would like to hear him tackle a classical concerto. The mono recording is good, the stereo exceptionally so, with wonderfully silent surfaces and realistic violin quality. Listening to this music again, I was struck by the beauty of Mr. Rabin's playing in the Ravel *Habanera*. R.F.

SVIATOSLAV RICHTER. Schubert.

Moment Musical in C major, D.780, No. 1. Impromptus, D.899: No. 2 in E flat major; No. 4 in A flat major.

Chopin. Etude in E major, Op. 10, No. 3. **Liszt.** Valses Oubliées: No. 1 in F sharp major; No. 2 in A flat major. Transcendental Studies: No. 5 in B flat major, "Feux Follets"; No. 11 in D flat major, "Harmonies du Soir".

Sviatoslav Richter (piano). Philips Mono ABL3301 (12 in., 30s. plus 9s. 9d. P.T.). Recorded during a public performance in Sofia on February 25th, 1958, through the courtesy of the Bulgarian State Radio.

This isn't actually the first disc of Sviatoslav Richter's that I've been sent for review; two years ago there was one of Bach's D minor piano concertos which I found and find admirable but hardly ever have an irresistible urge to play. I've heard several of his other records at times, but never had the opportunity to live with one. Now suddenly I have two (the other is reviewed under Schumann) and at the moment I want to go on and on playing them over and over again. Richter is capable of making every other pianist sound like a beginner.

In this Liszt-Schubert-Chopin recital, the Liszt side is the more inspiring. Richter plays the Chopin E major study at a sensible forward-moving pace (it should never be allowed to drag), but with a very ordinary rubato so that, despite his heady and extremely precise treatment of the middle section, the piece as a whole remains earth-bound. In the three Schubert pieces he plays simply, lyrically, with perfectly judged articulation and rhythm (there is a masterly example of this in the Alberti middle section of the C major *Moment Musical*), but no interpretative bias for you to like or dislike; I wasn't particularly impressed at first, but have come to find these performances extraordinarily satisfying because they are so easy to live with.

The Liszt side is another hair-raising story. It is worth stressing that Richter plays the second *Valse oubliée* as well as the first (I wish the third had been here too, and hope it may yet be). The one usually played is the first; here he begins with a gentle, very affectionate and rather whimsical rubato that lifts, but never disturbs, the rhythm; and then suddenly away he goes with the repeated-note theme and you jump out of your skin at the precision and strength and musical control of his playing. Later his gauging of the warm bass harmonies is like the relaxing beat of the sun on a Mediterranean beach (though it doesn't go on so long), and the final recitative fades away with almost intolerable pathos. The second *Valse oubliée* is a sort of caricature: it starts capriciously and rather gawkily, then moves, via a succession of double trills (Richter's evenness and controlled accents here are dazzling), into the vanishing memory of a bizarre waltz, rather old-fashioned, for three flutes and clarinet perhaps; it merges into the muffled clatter of a barrel-organ (but one now purged of all

banal or mechanical associations—a genius made it, and another is turning the handle). Later a cheeky, impish recitative accompanies a series of sighing, melancholy harmonies—Richter evokes the black despair of a nostalgic Slav whose grief is too deep for tears. An astonishing piece, realised as it deserves.

The two transcendental studies are very well known, though astonishingly not otherwise represented in the LP catalogue. However, there's no need for further worry in these two cases; superior performances will only be heard in heaven. In *Feux follets* the lightness and evenness and rhythmic vitality of Richter's playing suggest a super-Horowitz with an ethereal sensibility unmatched in my experience; I cannot decide which is more stunning, Richter's performance of this or of Schumann's *Toccata*—I have played both a dozen times in a few days and the thrill never diminishes. *Feux follets* is a *tour de force*, but *Harmonies du soir* is a grand and monumental conception, and it is played with marvellous spaciousness and poetic feeling. The rolled chords are timed and coloured with uncanny skill, and the steep diminuendo after the gigantic climax has to be heard to be believed. I am not given to Wardour Street hyperbole; believe me, I have, if anything, understated the beauty and mastery of the playing on this record.

It was made at a public concert, and this involves bath-tap applause between items (they are scrolled), and some occasional coughs. The microphone picks up a good deal of piano action noise, and the tone itself is not ideally free. But none of these faults mask for a moment the art of Richter, who, I am inclined to suspect, is the greatest interpreter of music (pianoforte or otherwise) in the world. W.S.M.

TOTENBERG/ROSTROPOVICH.

Bartók. Rumanian Dances. **Ravel.**

Pièce en forme de Habanera: Tzigane.

Debussy. La plus que lente. **Kreisler.**

Plaintes d'amour. **Roman Totenberg**

(violin). **Raymond David Hanson**

(piano). **Chopin.** Introduction and

Polonaise in G major, Op. 3. **Rach-**

maninov. Vocalise. **Schubert.**

Impromptu in G flat major, D.899,

No. 3. **Schumann.** Träumerei.

Mstislav Rostropovich ('cello),

Alexander Dedyukhin (piano).

D.G.G. Heliodor Mono 479018 (12 in.,

15s. 10d. plus 5s. 2d. P.T.).

The front of the sleeve is unhelpful to a degree: "Virtuose Kammermusik" in large letters and under it the rather dubious translation, "Masterly Chambermusic". Nothing else. But is any of this "Masterly Chambermusic"? And of fancy having a 'cellist like Rostropovich without putting his name on the cover! However, there is plenty to enjoy on the disc itself. Totenberg, a Polish violinist now living mostly in America, plays the Bartók dances so supremely well that I fear I misjudged him in a recent review. I have never heard such an idiomatic performance or one with so much *panache*, and I doubt if any violinist from Western Europe could hope to get

inside the music like this. However, he failed to convert me to the endless *Tzigane* of Ravel (I prefer Liszt in the bogus Hungarian idiom), and he plays the Kreisler piece much too "straight". Nevertheless his technique is enviable in the Ravel. His nearness to the microphone makes the sound a little on the shrill side, but the quality is pretty good. Rostropovich on the other side is better balanced, and here the playing is uniformly of the very highest class. The Chopin sounds quite ravishingly beautiful. Normally this piece is avoided by 'cellists because the last four pages or so are so abysmally written for the instrument. Someone has cooked up a brand new 'cello part over Chopin's piano accompaniment, and done it beautifully, with the result that the whole piece positively melts in the mouth. The pianist's fingers are the least bit fumbly at the start of the polonaise, but the way he follows the 'cellist's rubato is masterly. Rostropovich plays the Rachmaninov and Schumann arrangements as delightfully as one would expect, and surprises by taking the Schubert Impromptu (which he plays in G major) very fast, and at times *furiato*. Pianists usually aim at a calm moonlight quality in this piece, with its anticipations of Liszt's third *Liebesträume*; Rostropovich makes it surprisingly exciting, and right or wrong it comes off like one o'clock. In short this is a very enjoyable disc, and excellent value for money. R.F.

CHORAL AND SONG

BACH. Cantata No. 187, "Es wartet alles auf dich". Ingeborg Reicheli (soprano), Lotte Wolf - Matthäus (contralto), Hans-Olaf Hudemann (bass), Wilhelm Cremer (oboe), Göttinger Stadtkantorei and Frankfurter Kantaten-Orchestra led by Ludwig Doormann. Cantata Mono T72019L (10 in., 22s. 3d. plus 7s. 3d. P.T.).

This Cantata, *There waiteth all things on Thee*, which the latest research dates 1726 not 1732, is one of three cantatas composed for the seventh Sunday after Trinity, when the gospel was St. Mark's account of Christ's feeding of the four thousand. This provides the basis of the text, with allusions from the psalms, and a text from St. Matthew on the abundance God gives to man and his need not to be troubled about food, drink or clothing. (The use man has made of this plenty is, however, avoided.) All the numbers in the Cantata, except the recitatives and the concluding chorale, were later used by Bach in his Mass in G minor, a work as yet unknown to the catalogues. Whittaker, in his great and recently published book on all the cantatas sacred and secular, speaks of the opening chorus, with its chief theme in canon, as "a harvest song", and sees, in the orchestral part, the waving of corn (oboes) and the movement of a sickle (upper strings); an interpretation that may well seem altogether too fanciful. This fine chorus ends with a joyous fugue. The alto aria, with oboe doubling first violin throughout, is simple

BACH'S most famous concertos for violin on ONE LP!

YEHUDI MENUHIN



BACH
DOUBLE CONCERTO IN D MINOR
with Christian Ferras, violin
CONCERTO IN A MINOR
CONCERTO IN E MAJOR

ALP1760
(mono)
Available March 11th.
(Stereo version
in preparation)



HIS MASTER'S VOICE LP 33 $\frac{1}{3}$ R.P.M. RECORD

*Full details of E.M.I. March releases are to be found in
"Record Times" available from your usual record dealer.*

E.M.I. RECORDS LTD · 8-11 GREAT CASTLE STREET · LONDON · W.1

THE Dennis Brain

ENSEMBLE

GARETH MORRIS—Flute, LEONARD BRAIN—Oboe,
STEPHEN WATERS—Clarinet, CECIL JAMES—Bassoon,
DENNIS BRAIN—Horn, GEORGE MALCOLM—Piano.

Gordon Jacobs—**SEXTET**;

Mozart arr. Anthony Baines
DIVERTIMENTO NO. 14 IN B FLAT;

Ibert—**TROIS PIÈCES BRÈVES**

33CX1687 (mono only) (Available March 11th)

(A Royalty on the sale of this record
is being donated to the Dennis Brain
Scholarship Fund.)

Photo: Derek Allen

COLUMBIA

(Regd. Trade Mark of Columbia Graphophone Co. Ltd.)

33 $\frac{1}{3}$ R.P.M. LONG PLAYING RECORDS



It is a universal opinion that Dennis Brain was the finest horn player of his generation. This new LP is a recording of a broadcast performance, September 5th, 1957. Other Columbia recordings by this lamented artist are the four Mozart Horn Concertos (33CX1140), the two Strauss Concertos (33CX1491) and the Hindemith Concerto (33CX1676).

E.M.I. RECORDS LTD.,

8-11 GREAT CASTLE STREET · LONDON · W.1

Annie Fischer

WITH THE
PHILHARMONIA ORCHESTRA

CONDUCTED BY
SIR ADRIAN BOULT

*
A NEW LP OF
MOZART CONCERTOS

No. 23 in A (K.488);
No. 20 in D minor (K.466)

33CX1686 (mono)
(Available March 11th)

*
This is a successor to her previous best-seller of Concertos No. 21 (K.467) and No. 22 (K.482), with the Philharmonia Orchestra conducted by Wolfgang Sawallisch (Columbia 33CX1630—mono), of which Trevor Harvey wrote, "I can find no praise too high for Annie Fischer's playing, for she makes every phrase a delight."

"The Gramophone" March 1959

COLUMBIA

(Regd. Trade Mark of Columbia Graphophone Co. Ltd.)

33 $\frac{1}{3}$ R.P.M. LONG PLAYING RECORDS



*Full details of E.M.I. March releases
are to be found in
"Record Times" available from your
usual record dealer.*

Photo: Erich Auerbach



DIETRICH

FISCHER-DIESKAU

SCHUBERT
LIEDER RECITAL No. 3

SONGS TO POEMS BY SCHILLER

Gruppe aus dem Tartarus; Die Götter Griechenlands;
Die Erwartung; Sehnsucht; Der Taucher

KARL ENGEL PIANO

ALP1767 (mono)

Available March 11th (Stereo in preparation)

Texts and translations are supplied with the record

*Already available*FISCHER-DIESKAU and
GERALD MOORE PIANO

SCHUBERT LIEDER RECITAL NO 1

including: Im Abendroth; Liebesbotschaft, etc.
ALP1295 (mono)

SCHUBERT LIEDER RECITAL NO 2

including: An die Musik; Die Taubenpost, etc.
ALP1677 (mono)

Texts and translations are supplied with the record

HIS MASTER'S VOICE LP 33 $\frac{1}{3}$ R.P.M. RECORDS

Photo: Lotte Meitner-graf, London.

Full details of E.M.I. March releases are to be found in
"Record Times" available from your usual record dealer.

E.M.I. RECORDS LTD · 8-11 GREAT CASTLE STREET · LONDON · W.1

and tuneful, with some "echo" effects. The bass aria, with the unaltered text from St. Matthew, "Be therefore never troubled, nor say ye, wherewith shall we feed us?" etc., with accompaniment for violins in unison and continuo (organ), is also simply set. One would have expected Bach to treat it as an arioso rather than as an aria. The soprano aria, with oboe solo and continuo accompaniment, is, on the other hand, quite elaborate, a song of thanksgiving with florid passages for voice and oboe, and a change of time and speed at the words "Hence repining", with staccato phrases for the oboe indicating lightness of heart.

The recording gives an excellent balance between the parts, and the choral and solo singing is very good. I particularly liked Lotte Wolf-Matthäus, the contralto, and Hans-Olaf Hudemann, the bass. Ingeborg Reichelt is perhaps a little "breathy" in her aria, but in general this is a first-rate and intimate performance of the charming work. A.R.

BACH, JOHANN CHRISTOPH. Motet, "Ich lasse dich nicht, du segnest mich denn".

BACH, JOHANN SEBASTIAN. Choral Motet, "Unser Leben ist ein Schatten". Zurich Bach Choir, Hans Andrae (harpsichord), Heinrich Funk (positive organ), Robert Hunziber ('cello), Kurt Bruggmann (double bass), led by Bernhard Henking. Cantate Mono T72097F (7 in., 12s. plus 3s. 11d. P.T.).

The Zurich Bach Choir has good boy trebles, and the men are capable singers too; they are conducted by Bernhard Henking, who makes the most of the vivid pictorial possibilities of Bach's *Unser Leben ist ein Schatten*. Johann Christoph Bach's fine motet receives less sympathetic treatment, for there is not much attempt to let the forward harmonic rhythm take command of the situation as it should. The continuo support is good. D.S.

DAVID. German Mass, Op. 42: Kyrie; Gloria in excelsis; Credo; Sanctus; Agnus Dei.

WENZEL. Mass, "Komm Heiliger Geist, Herre Gott": Nicene Creed. Choir of the School of Church Music, Halle conducted by Eberhard Wenzel. Cantate Mono T72066L (10 in., 22s. 3d. plus 7s. 3d. P.T.).

It's strange to think that whereas, in the Middle Ages, the Church was in the vanguard of musical progress, today ecclesiastical composers look back to the past. Not one of them has been able to turn to account the new techniques of Schoenberg, Webern, and Stravinsky (though perhaps Stravinsky's *Canticum Sacrum* and *Threni* are portents). Germany and Austria, like England and France, have a whole host of church composers who write in a kind of modern-medieval style—taking plainchants or old hymns and harmonising them mainly in bare fourths and fifths, with a few of the milder twentieth-century dissonances to give a little edge.

To these belong the two men represented on this disc—the sixty-five-year-old Austrian composer, Johann Nepomuk David, and the conductor of the Choir of the Halle School of Church Music, Eberhard Wenzel, who is David's junior by one year. David's work is a setting of the Ordinary of the Mass (*Kyrie, Gloria, Credo, Sanctus and Benedictus, and Agnus Dei*) in German paraphrases dating from the Reformation, and each movement is based on a hymn-tune from the same period (two of them by Luther). The composition by Wenzel is a setting of the Nicene Creed in German, entirely to music of his own conceiving. As functional music for the church, they are both appropriately pure, simple and dignified (though the squelchy chord at the end of David's *Sanctus* strikes an unfortunate note), and they will no doubt appeal to church musicians; but, considered independently, they have little intrinsic musical interest.

The performances are honest, straightforward ones, without any particular sensitivity; the boys cannot compare with those in the best English cathedral choirs for purity of tone and flexibility of phrasing. The recording is not as clear as it might be, even allowing for the church acoustic, and one or two of the climaxes jar a little. D.C.

DVORAK. Love Songs, Op. 83. Milada Musilova (soprano), Beno Blachut (tenor), Alfred Holecck (piano). Gypsy Melodies, Op. 55. Vaclav Bednar (baritone), Alfred Holecck (piano). Supraphon Mono LPM398 (10 in., 14s. 9d. plus 4s. 9d. P.T.).

Gypsy Melodies:
Lichtegg, Hauesalein (5/55) LW5146
The *Love Songs*, Op. 33, are revisions of eight numbers of the cycle of eighteen songs called *The Cypresses* which Dvořák composed in 1865 as a result of falling in love with Anna Cernák, who came to him for piano lessons. His love was not reciprocated, hence the choice of Gustav Pfleger's melancholy and sentimental poems in which the cypress trees are symbolic of grief and death. Dvořák revised others of the songs, used one of the melodies in one of his operas, another in a piano piece, and scored twelve of them for string quartet under the title "Evening Songs". His affection for these songs was not misplaced. They are most melodious, and beautifully written for the voice, and on this disc they are very well sung indeed by Musilova and Blachut. Both keep a good vocal line and interpret the songs with great feeling. Blachut's *mezza voce* is simply exquisite—he rarely uses tone louder than *mf*—and if he has recorded other Czech songs of Dvořák or Smetana. I hope Supraphon will issue them here.

It is very foolish to have devoted the sleeve note to accounts of these two cycles without alluding to any of the songs at all—and no titles appear on the label! I feel bound therefore to give the titles (in English) of *Love Songs*, which few readers will know.

1. Never will love leave us. 2. Death reigns in many a human breast. 3. I wander oft past yonder house. 4. I know that on my love to thee. 5. Nature lies peaceful. 6. In deepest forest glade I stand. 7. When thy sweet glances on me fall. 8. Thou only dear one. (Blachut sings Nos. 2, 6-8; Musilova the rest.)

It is good to have the *Gypsy Songs* sung in Czech and not German or English, but Vaclav Bednar's performance cannot be recommended. There is a fearsome wobble in the middle of his voice, his phrases are often broken, and he sounds altogether too elderly for these songs.

Alfred Holecck's playing, crisp and vividly rhythmical, is admirable and he is equally good in the quiet *Love Songs*, in which he has singers worthy of him to accompany. Balance and recording are good and I liked the imaginative cover design. A.R.

DISTLER. Motet, "Singet dem Herren ein Neues Lied".

KAMINSKI. Motet, "Aus der Tiefe rufe ich, Herr". Windsbacher Children's Choir directed by Hans Thamm. Cantate Mono T71690F (7 in., 12s. plus 3s. 11d. P.T.).

Two "neo-baroque" motets by German composers of the first half of the twentieth century who deliberately stood aside from the mainstream of music in their own time and sought their musical salvation elsewhere. Hugo Distler was born in 1908 and committed suicide under the Nazi régime in 1942; D.G.G. have issued extensive excerpts from his choral settings of Mörike, which may be familiar to English music-lovers. Heinrich Kaminski was born more than twenty years earlier, and died just after the war at the remote village of Ried, in Bavaria, where he had spent much of his life. So little of his music has found a place in our concert-halls, or in the programmes of our choral groups, that it is difficult to make any generalisations about it. On the strength of this little piece it is difficult to believe that Kaminski was an artistic personality great enough to take up an isolated individual stance and not suffer for it. This record, in fact, will appeal more to those who enjoy the sound of well-trained (and well recorded) children's voices than to those who are interested in twentieth-century music. J.N.

HANDEL. *Acis and Galatea*. Joan Sutherland (soprano), Peter Pears (tenor), David Galliver (tenor), Owen Brannigan (bass), St. Anthony Singers, Philomusica of London conducted by Sir Adrian Boult. London L'Oiseau-Lyre Mono OL50179-80: ★Stereo SOL60011-2 (two 12 in., 57s. 6d. plus 18s. 9d. P.T.).

Acis and Galatea, Handel's first dramatic work in his adopted language, has until now been represented in the LP catalogue by only four arias and a chorus. This recording presents the work in its original one-act form, except for the fact that a few cuts are made in the *da capo* arias and the chorus "Happy we" (added in 1739 for the two-act version) is incorporated immediately after Galatea's aria "As when the dove". Handel's masque was written when he was in the service of the Duke of Chandos, whose country seat was at Cannons, near Edgware; the present recording was made a little farther out, at Watford, whose Town Hall has an admirable acoustic.

Although *Acis* has always been a popular

work, and probably received more performances than any of Handel's other stage works during his lifetime, it suffered in the way that popular works do, for there were innumerable changes in the order and type of individual numbers and even transpositions and re-scoring. Handel's only sure method of protecting his copyright, which was frequently and flagrantly infringed, was to put on a better (or at least noticeably different) performance at a rival theatre. Thus, in May, 1732, Arne's company staged *Acis* at the New Theatre in the Haymarket, and Handel was obliged to counter in June with a production at the King's Theatre. For this he went back to the music of his own Italian serenata on the same subject, and drew also upon other cantatas and operas to such an extent that the performance must have lasted half as long again as the neat, trim little masque with which we are now concerned.

The story of the masque is a simple pastoral based on Ovid, and the libretto (later discovered to be the patchwork of John Gay of *Beggar's Opera* fame) made considerable use of previous poetry by Dryden, Hughes, and Pope. A chorus sets the scene—"a rural prospect, diversified with rocks, groves, and a river"—and Galatea, her desire awakened by bird-song, decides to seek her shepherd swain Acis. Damon and Acis are guarding their flocks, when Acis indulges in a little eighteenth-century telepathy and deems it a suitable time to leave and love, but he cannot think where she can be: "Seeks she the groves, or bathes in crystal fountains?". Little does he know that on side 4 he, Acis, the handsome shepherd, will be metamorphosed into a fountain. In vain does Damon try to hold him back. He goes to meet Galatea, and they sing the delightful duet "Happy we". All is well until the giant Polyphemus arrives on the scene, intent on pursuing Galatea. Dropping the pine-tree he uses as a walking-stick, he orders "a hundred reeds of decent growth" to make a pan-pipe. Winton Dean, in his masterly book *Handel's Dramatic Oratorios and Masques* reminds us of an extravagant Drury Lane production in 1842, when "Polyphemus had a body-guard of assistant Cyclopes who constructed the hundred-reed pipe on the stage; with this specimen of primitive organ-building three of them went off to serenade Galatea." Inevitably, there is a battle for the lady's hand, and Acis gets killed. But Galatea invokes her divine power to change her dead lover into a fountain, which roves through the plains "murmuring still his gentle love".

This was just the kind of story to appeal to Handel's musical and dramatic imagination, and although he may have had no more than a dozen musicians at Cannons—five single voices for the chorus, two oboes (doubling recorders), two violins, two cellos and harpsichord—the degree of vivid and colourful portrayal is amazing. It may be a generalisation to say that Handel could achieve sublime effects by simple means, but *Acis* proves this time and time again. The cast selected for this recording is excellent, and each of the four principal singers possesses a telling dramatic style

as well as a fine command of phrasing and timbre.

Joan Sutherland is a perfect Galatea; her voice conveys magisterially that somewhat difficult ideal—not a simple country girl, but an eighteenth-century actress playing in a slightly sophisticated manner at being what she knows perfectly well she is not. Her singing of "Hush the pretty warbling choir" and "As when the dove" puts her on a pedestal of classic elegance, and even the short recitatives are given with due regard for their place in the scheme as a whole. Winton Dean finds this "formal regularity" of the masque its only discoverable blemish, but I have a feeling that hundreds of ardent Handelians will gladly overlook it and offer up their thanks for the fine performances of Joan Sutherland and Peter Pears. As *Acis*, Pears brings something of the same combination of qualities already enumerated in connection with the heroine; his gentle roulades in "Love in her eyes sits playing", his brisk and valiant prowess in "Love sounds th' alarm", and his sad and touching demise (when even the friendly sound of the harpsichord is suppressed by Handel's own command) leave the listener in no doubt about the high quality of his portrayal of an endearing character.

As Damon, shepherd friend of Acis, David Galliver provides adequate contrast in vocal colour (so very essential in an unseen performance) and shapes Handel's often florid lines with great skill and artistry. His interpretation of "Would you gain the tender creature" makes the most of the operative, expressive words of this beautiful aria. Owen Brannigan, an amiable Polyphemus and a past master at the merry back-slapping of "O ruddier than the cherry", ejaculates his furious comments with telling effect into the fugato *Liebestod* of the two lovers. Julian Herbage, in a brief note, points out the oddly incongruous use of a soprano recorder for the giant's "hundred reeds of decent growth", but reminds us that early performances featured the flageolet, and that there may well have been a link with Handel's own performances. Whether it was Handel or some astute stage-manager who first thought of having a giant tootle so high above the treble stave may never be known, but if you happen to be among those who don't believe it you can play the last band of side 4 and hear "O ruddier than the cherry" with a "flauto", that is, a treble recorder.

The composition of the chorus is slightly unusual in that there are sopranos, three tenors, and basses—no altos. The St. Anthony Singers sound excellent, and their words are always clear, but now and again an individual tenor voice seems to stand out from the main body of singers. This might have been corrected by a different microphone (or tenor) placing. Sir Adrian Boult and the Philomusica deal with Handel's score in an altogether admirable manner, for there is crisp and incisive playing when it is needed, and pathos rich in sonority where the score and the sentiment demand it. I preferred the sound of the stereo version, which seems to me far and away superior to the mono. D.S.

HAYDN. St. Cecilia Mass. Maria Stader (soprano), **Marga Höffgen** (contralto), **Richard Holm** (tenor), **Josef Greindl** (bass), **Bavarian Radio Chorus.**

HANDEL. Organ Concerto in F major, Op. 4, No. 4. Michael Schneider (organ). Both with **Bavarian Radio Symphony Orchestra** conducted by **Eugen Jochum**. D.G.G. Mono LPM18545-6: ★Stereo SLPM138028-9 (two 12 in., 60s. plus 19s. 6d. P.T.).

Haydn wrote this mass about 1773 or 1774 for the Congregation of St. Cecilia in Vienna, and the association with music's patron saint led him to produce what is the longest and most elaborate of all his masses.

I cannot really feel that it is the greatest, but if there are moments, particularly in the coloratura soprano arias and in the fugal choruses, when Haydn seems to be falling back on conventional formulae in the *St. Cecilia Mass*, there are plenty of strokes of sheer genius. The deeply expressive instrumental postludes to each of the invocations in the "Qui tollis" section of the *Gloria*, for example, or the thrilling quiet opening of the *Sanctus*, and above all the *Benedictus*. In fact in this generally sumptuous work it is the quiet and reflective moments that strike one as the most moving and deeply felt. Jochum seems to me to understand this very well. He makes no attempt to dramatise these sections, but lets them make their own effect with beautifully well-judged and unassertive playing. The orchestral playing throughout this issue is a joy, increased by the excellent recorded balance which really lets us hear how good it is; I never remember hearing the blend of oboe and violin tone so precisely reproduced. And while we are on the subject of the recording I should add that it is on the whole exceptionally good in both stereo and mono versions, giving us very much the sensation of listening to the work in a large concert hall, with the chorus spread above and beyond the orchestra. It is arguable that the recording might have done more to suggest the acoustics of a church, but of course this would have meant some loss of detail (the chorus's words are conspicuously clear), and in any case this is basically a concert-mass rather than a liturgical one, if the distinction can be allowed. My one reservation concerns the soloists: I would have preferred to have them set a little further back, instead of being (as of course they would be in most concert performances) separated from the chorus by the width of the orchestra.

Of the four soloists, it is the two high voices who emerge best from the formidable demands Haydn makes of them. Maria Stader, as we well know, has no need to fear the technical hurdles, yet even she has a tense moment or two. No matter, though, her trumpet-like brilliance is admirably suited to the character of the music Haydn has given the soprano in his mass—the *Quoniam*, for example, with its distinctly military accompaniment. Of all the soloists, however, I think it is Richard Holm who gave me the most pleasure, with his splendidly fresh-sounding tenor. He may not be able to cope quite effortlessly with

some of his coloratura, but he sings the beginning of "Et incarnatus" and the "theological" clauses that begin with "Et in spiritum sanctum" with something very like charm. Neither Höfgen nor Greindl, good Wagnerian singers as they both are, is ideally cast in this music. Like so many low voices, they seem to have cultivated roundness of tone at the expense of clear focus, and Greindl, in particular, is often forced to scoop to his high notes. The *Crucifixus*, which is a duet for alto and bass, seems to me one of the very few sections of the whole performance that does not quite come off.

The Handel organ concerto is a very substantial fill-up, and is by far the best example I know on record of what a modern organ should be able to sound like. It clearly is a modern instrument and the clarity and roundness of the sound is absolutely astonishing. Unfortunately, we are not told which instrument it is. Michael Schneider plays with breathtaking accuracy.

J.N.

LOEWE. Ballades. Tom der Reimer†: Heinrich der Vogler*: Der heilige Franziskus: Der Nock*: Edward: Die Uhr†: Prinz Eugen*: Spirito Sancto: Archibald Douglas. **Josef Greindl** (bass), **Hertha Klust** (piano). D.G.G. Heliodor Mono LPX29258 (12 in., 15s. 10d. plus 5s. 2d. P.T.). Items marked † and * previously available on EPL30208 (1/58) and EPL30207 (3/59) respectively.

Tom the Rhymer is a bewitching song; and Josef Greindl's EP disc that contained it and *The Clock* was a hit-record of 1958 (at any rate with everyone I played it to). I am very fond of Loewe. A song like *The Clock*, which possibly seems too cosy altogether when one first makes its acquaintance, grows on one until it becomes very moving. *The Water Sprite* is another touching song. Greindl's LP recital comprises the two EPs already reviewed, and four new songs—about 20 minutes of new material, for Archibald Douglas is a long ballad. Bad marks to D.G.G. for not making the slightest effort to explain what the songs are about. In fact this record can hardly have the success it deserves in England until a booklet of texts and translations is provided. (As a stop-gap, listeners should buy Decca's sixpenny booklet provided to go with Strienz's Loewe recital; there are five of the texts, with fairly accurate translations.)

Greindl sings these songs with a delicacy and imaginative insight that may surprise those who have heard him only in opera. For once, we do not tire of hearing a whole recital in the bass register, since the tone is consistently beautiful, well varied and clearly focused. One drawback only, that unsteadiness sometimes sets in when Greindl presses on sustained notes. But though this distresses the listener from time to time, it should not be a deterrent from buying the record. Greindl's art is well illustrated in the last strophe of *Prinz Eugen, der edle Ritter*: in the way that his tone suddenly suggests a full-throated chorus, and then in the sly humour that he brings to the last three lines. The recording is good.

A.P.

NEUMARK. Sacred Songs. Schau, mein allerliebster Gott: Wer nur den lieben Gott lässt walten. **Paul Gümmer** (bass), **Ferdinand Conrad, Hans-Wilhelm Köneke** (recorders), **Karl Heinrich von Stumpf, Barbara Boehr** (violins), **Werner Immelmann** (harpsichord), **Georg Bleyer** (viola da gamba), **Horst Stöhr** (double bass). Cantate Mono T71682F (7 in., 12s. plus 3s. 11d. P.T.).

Georg Neumark lived from 1621 until 1681, carrying on Heinrich Albert's tradition of sacred song in Germany without, however, rising to any great heights. His *Geistliche Arien*, published in 1675, have so far not been represented on records, but here are two of them sung by a capable though somewhat dull bass, Paul Gümmer. If the singing lacks subtlety, so does the playing, which tends to lumpiness in phrasing and heaviness in rhythm. The two recorder-players, however, are quite good, and the harpsichord is adequately handled. One considerable disadvantage is the somewhat fuzzy acoustic of the School of Church Music, Hanover, which obscures some of the words as well as the part-writing.

D.S.

PERGOLESI. Stabat Mater. Teresa Stich-Randall (soprano), **Elizabeth Höngen** (contralto), **Anton Heiller** (organ), **Vienna Academy Chamber Choir, Vienna State Opera Orchestra** conducted by **Mario Rossi**. Top Rank Mono 40/001 (12 in., 30s. 2½d. plus 9s. 9½d. P.T.).

Unlike Vox and D.G.G. the cantata is performed by choir as well as soloists; authenticity says that this is a chamber devotional work for two soloists alone (almost certainly two castrati), but modern commonsense answers that if you have a small female chorus handy it is beneficial to do as Mario Rossi does and assign the two hefty fugal numbers, *Fac ut ardeat* and *Amen*, to them, since this benefits structure as well as texture—they close the first and second halves of the setting.

I mentioned castrati as probable soloists and so implied ringing, firm, virtuoso voices. But the *Stabat Mater* is about the anguish of Our Lord's mother as she watched Him dying on the cross; and Pergolesi's music is richly emotional in the late baroque manner, so that we may think it positively advantageous to hear female soloists with feminine voices. The Archive set provided well for this preference, with Margot Guillaume and (slightly less musicianly) Jeanne Deroubaix. Top Rank (stemming from a Vanguard issue) gives us a sort of compromise. Stich-Randall has a superb florid technique, but her style of singing is a cross between Deller at his most feline and Schwarzkopf or Seefried in their bad old cooing manner; she croons so softly and exquisitely into the mike that legato and the brazen castrato timbre are quite forgotten—sometimes, in *Quis est homo*, it sounds like touch and go whether the notes are going to materialize at all, though they always do, and the

effect is often poignant. Höngen is one of the great altos of our day, but you probably don't connect her with eighteenth-century Italianate music. Her vocal quality is very generous, in fact the tone spreads expansively round the notes. She is obviously at pains to focus and refine it, and for much of the time the singing is beautiful, but equally obviously the style is not home ground to her as it is to Stich-Randall, and her trills are sheer optimism.

Mario Rossi sets good tempi; I found him most successful of all in the alto aria *Quae morebat*, where he avoids the element of joy in the music which Pergolesi so enigmatically set to such sorrowful words. On the other hand Rossi obtains much less polished string playing than either of his rivals, and his organ continuo often ignores its *raison d'être* which is to fill in missing harmony notes. Rossi, by the way, doesn't use the same performing edition as Vox and Archive who both follow the autograph as edited by Alfred Einstein; in this month's performance many of the dynamics are ignored, some of the notes and note-values are different, and there are several variants in text and underlay (probably the work of the singers, these last). I give this warning in case you buy the record and want to follow the music with the miniature score (published by Eulenberg); they don't tally. Here I should amend a suggestion made in July 1958, when I compared the two other sets and discussed the music at some length: the theory that the last number was composed by Leonardo Leo, after Pergolesi's death, was disproved by Einstein on examination of Pergolesi's manuscript.

Weighing the pros and cons the conclusion is reached that this version does not displace the other two, and that is what my ear says also. On playing Vox and Archive again I arrived at a slight preference for the balance of the Archive performance; the organ continuo is audible, and the voices blend best of all with one another and with the instruments. Neither of the other sets is actually unpleasant, and the main thing is to acquire one of the three if you love eighteenth-century vocal music (which means *Messiah* and the *St. Matthew Passion* after all), because Pergolesi's *Stabat Mater*, despite the strictures of great scholars in the past, is filled with beautiful and moving music and should form part of a serious record collection.

W.S.M.

MORGENLIEDER. Three Hymns. Gott des Himmels und der Erden: All Morgen ist ganz frisch und neu: Die helle Sonn leucht jetzt herfür. **Westphalian Choir School** conducted by **Wilhelm Ehmann. Arno Schönedt** (positive organ). Cantate Mono T71678N (7 in., 12s. plus 3s. 11d. P.T.).

The Westphalian Choir School sing these morning hymns with fresh and unaffected tone and a good sense of ensemble, though occasionally final consonants are not together. Old and new settings of the verses are happily and artistically combined in *Gott des Himmels und der Erden*, which draws on music by Heinrich

Albert (1604-1651) and Johannes Koch (b. 1918), and in *Die helle Sonn leucht jetzt herfür*, with Melchior Vulpus (1560-1615) and Hugo Distler (1908-1942) sharing the load. Though recorded in a nice acoustic, my disc had patches of poor surface, and the total music timing is only 8 mins. 10 secs., which seems rather on the short side. D.S.

PURCELL. Songs and Anthems. O I'm sick of Life: In the black dismal dungeon: Since God so tender a regard: O Lord our Governor: My beloved spake (Verse Anthem from "The Song of Solomon", Book II, vv. 10-13, 16): Saul and the Witch of Endor (from "In Guilty Night", Samuel, Book I, Chapter 28, vv. 8-20): Let mine eyes run down (Verse Anthem from Jeremiah, Chapter 14, vv. 17-22): Sleep, Adam, Sleep (from "Choice Ayres and Songs"): O Praise God in His Holiness. **Wilfred Brown, Edgar Fleet, Richard Lewis** (tenors), **Richard Standen** (bass), **Elsie Morison, Heather Harper** (sopranos), **John Whitworth** (counter-tenor), **John Carol Case** (baritone), **Ambrosian Singers and Goldsbrough Orchestra** (Leader: Emanuel Hurwitz) conducted by **Arnold Goldsbrough with Terence Weil** ('cello continuo), **Arnold Goldsbrough** (harpsichord continuo) and **Hubert Dawkes** (organ). H.M.V. Mono ALP1766 (12 in., 30s. plus 9s. 9d. P.T.). Recorded under the auspices of the British Council.

This record is very welcome as a reminder of the tercentenary tributes that were paid so profusely to Purcell last year. All the music it contains is in some sense "sacred", though that does not necessarily mean that it was designed to be sung in church; in fact most of it would better be described as "sacred chamber-music" or "devout recreation". Now I suppose it might be objected that Purcell's genius, in tune with the temper of his age, was essentially a secular one. I think this is true, for in the latter part of his life Purcell composed less and less music for the church, and turned his attention increasingly towards the stage. Yet there was a streak of genuine religious feeling in him which enabled him, as a young man, to turn the traditions of English church music to new effect with great success. And since this is an aspect of his genius that is particularly ill-represented on gramophone records, I am very glad to see at least these few pieces made available.

The three earliest are *O, I'm sick of life*, *Since God so tender a regard*, and *O Lord our Governor*, and in these we can at once hear the authentic strangeness and sensuousness of Purcell's music. These are "hymns" for three or four voices with continuo. I would have thought myself that a harpsichord would be more suitable than an organ—or at least a chamber-organ with roughly the authentic tone-colour of Purcell's day; the instrument used here is clearly a conventional English church-organ, and to my mind its use robs these pieces of much of their peculiar intimacy. Moreover, Golds-

brough keeps the tempo moving forward too briskly to let the words make their full effect.

Of the three large-scale anthems *Let mine eyes run down* is for verse soloists and chorus with organ continuo. It is a wonderful example (though written when Purcell was still only in his early twenties) of his most sensuously lamenting vein—the culmination of a tradition that goes right back to Byrd and Tallis. *O praise God* and *My beloved spake* both make use of the string band that Charles II installed in his Chapel Royal after the French model, and their style is correspondingly brisker. Whether it should be quite as brisk as this I rather doubt. I am all for emphasising the connection between dance-music and church-music at this period, but some of these tempi seem to be too fast even for dancing, and they are certainly too fast for comfortable singing.

The most indisputable masterpiece on the disc is *In guilty night*, the dramatic scena between Saul, the witch of Endor and Samuel's ghost. If there were any other version available on records I should feel tempted to take exception once more to the fat organ continuo and to the too rigid tempo, but these fade into insignificance beside the power of the music itself. In fact the only reason why it is necessary to mention these points is not to discourage people from buying the record (far from it) so much as to warn them what to make allowance for in listening. The singers on this disc are all experienced in Purcell's music, and do not call for individual mention.

The recording is adequate, though my test-pressing produced a certain amount of distortion and there was a marked change of focus at the Witch's first entry in *In guilty night*. But for all its faults this is a record that no lover of Purcell can afford to miss, and one which may well show them a new aspect of his genius. J.N.

SCHUBERT. Der Hirt auf dem Felsen, D.965. **Erna Spoorenberg** (soprano), **Jolle Huckriede** (clarinet), **Hague Philharmonic Orchestra** conducted by **Willem van Otterloo**. Philips Mono SBF218 (7 in., 5s. 3d. plus 1s. 8½d. P.T.).

Streich, Geuser, Raucheisen (5/58) EPL30288 Schubert's last song seems to be just too long for an EP side, so it must either be broken (as in the two discs listed above) or put on an LP with other things (as in Margaret Ritchie's recital—H.M.V. DLP 1121—of Schubert and Haydn). The Philips is much cheaper than the D.G.G.—"ordinary" as against EP price, and Erna Spoorenberg has a clear, sweet voice which loses quality only at the very top. But one cannot recommend a *Shepherd on the Rock* which has orchestrated accompaniment. The voice enters, for each verse, over repeated horn chords—something quite different in effect from the unobtrusive "get-ready" piano triplets. And the anonymous orchestrator has composed in some flute imitations echoing the clarinet obbligato. I think the Streich version far from ideal; there are some really beautiful

things in it, though, especially in the G minor middle section. It is preferable to this. But why do not H.M.V. either put Miss Ritchie's version on to 45, or reissue Elisabeth Schumann's recording (perhaps in the "Music You Love" series)? Or both. A.P.

SCHUBERT. Schiller Lieder. Gruppe aus dem Tartarus, D.583: Die Götter Griechenlands, D.677: Die Erwartung, D.159: Sehnsucht, D.636: Der Taucher, D.111. **Dietrich Fischer-Dieskau** (baritone), **Karl Engel** (piano). H.M.V. Mono ALP1767 (12 in., 30s. plus 9s. 9d. P.T.).

Group from *Tartarus* is one of Schubert's finest songs and by far the best of his settings of Schiller's poetry. It might have been a good thing if William Mann, who provides the excellent sleeve notes and, in a leaflet issued with the disc, translations of the poems opposite the German texts, had explained for the benefit of those unfamiliar with Greek mythology that Tartarus, in the *Iliad* is "a place beneath the earth, reserved for the rebel Titans, as far below Hades as Heaven is above the earth". It is in this dreadful region that the Titans endlessly lament.

Their wailing is vividly depicted in the chromatic tremolos of the piano part in the first part of the song, which are wrenched from key to key. In the middle section Schubert as vividly depicts their anguish and despair in remarkable harmonisation, and then moves into an ironically triumphant C major at the words "Eternity still circles over their heads and breaks old Saturn's scythe in two". There is no term to their punishment but Schubert ends the song with a superbly imaginative stroke: a soft chord, after three silent beats, of C minor as if expressing a personal sympathy in the Titans' fate.

The dramatic impact of the song, splendidly sung by Fischer-Dieskau, is weakened by the lack of force and tension in the piano part, due in part to the pianist and to an imperfect balance between voice and piano.

The Grecian gods, one stanza of a long poem, is a lament for a lost world of beauty. Schubert later used the theme of the accompaniment, with its alternations of major and minor, in the Minuet and Trio of his A minor string quartet. The pianist fails to give a soft radiance to the major sections that answer the poignant cry "Lovely world, where are you?", words into which Fischer-Dieskau puts a wealth of meaning, and which he sings, in the last bars, with a whispered regret that is most moving. *Longing* is a pleasant song, but no more, and one can only wonder what induced Fischer-Dieskau to record *Waiting* and *The Diver*. The first of these songs is, in fact, a cantata, alternating recitative with arioso, and covering ten pages of vocal score; the other is an operatic scena, (it was orchestrated by Schubert's brother Ferdinand in 1836) which covers no less than twenty-five pages and occupies the entire second side of the disc. Schubert made four attempts at setting this poem,

The original Broadway Cast recording

FLOWER DRUM SONG

Juanita Hall Larry Blyden

Pat Suzuki

Miyoshi Umeki

Directed by

GENE KELLY

Exclusive to

PHILIPS

ABL 3302 mono

SABL 145 stereo

RODGERS &
HAMMERSTEIN



Philips Records Ltd., Stanhope House, Stanhope Place, London, W.2



First Choice...

for the man who wants the best . . . of stereo . . .
and monophonic listening (including V.H.F.)

If your choice is a radiogram it can now
be magnificently satisfied: everything you could want,
every listening experience you could ask for is yours
with the Grundig Gainsborough. Here in the one elegant cabinet are
more refinements, better performance, finer quality
than in any Grundig radiogram hitherto



STAR SELECTION

- * Four specially designed stereophonically mounted speakers.
- * A choice of stereo or mono disc reproduction.
- * Four speed autochanger (78, 45, 33½ and 16 rpm).
- * Very high fidelity response.
- * Four special tone controls.
- * All-wave radio reception (L, M, S and VHF/FM).
- * Two built-in aerials.
- * Wired space and facilities for inclusion of the Grundig TM 60 (Stereo Tape Deck).

Ask your Grundig Approved Dealer for a demonstration of this magnificent instrument.

GRUNDIG

Gainsborough

STEREOPHONIC RADIOGRAM

Price 155 Guineas

GRUNDIG (GT. BRITAIN) LTD.

Advertising Showrooms: 39/41 New Oxford Street, London, W.C.1

Trade enquiries to: Newlands Park, Sydenham, London, S.E.26
(Electronics Division, Gas Purification & Chemical Company Limited)



FREE

Illustrated Brochure

Space doesn't permit us to do justice to all the refinements that the Gainsborough offers to its owner. Please fill in and post this coupon for the free illustrated brochure which tells you how you can have the world of sound at your fingertips.

Please send me the illustrated literature on the Grundig Gainsborough.

Name.....

Address.....

Nearest Town..... G.S.G. 203



Keep Your Record Collection Up to date

Quite a problem, isn't it, with the constant change and improvement in both recording and reproduction. So, why not open an account with the Gramophone Exchange where the record you want is always in stock. And where your account can be credited with allowances made on your unwanted or superseded records, which must be in good condition.



When you are browsing round the Gramophone Exchange you will be able to look at the latest reproducing equipment, both mono and stereo.



For record storage there are a variety of units and inexpensive boxes for LPs at 12/6 for 12 in., 8/6 for 10 in., and 6/6 for 7 in.



For those who like to "do-it-yourself", at a considerable saving, there are various items of equipment and the cabinets in which to fit the finished product.

Why not call and see us. You will find an experienced and happy staff willing to advise you at

THE GRAMOPHONE EXCHANGE LTD.

80 & 82 Wardour Street, London, W.1 Telephone: GERrard 5313

We are open:

Mondays to Wednesdays 10 a.m. to 5.30 p.m.

Thursdays 10 a.m. to 1 p.m.

Fridays 10 a.m. to 7 p.m.

Saturdays 10 a.m. to 4 p.m.



CHORAL RECORDINGS

VICTORIA Tomás Luis de
RESPONSORIES FOR TENEBRAE
The Westminster Cathedral Choir
Conducted by George Malcolm

RG 149

Stereo ZRG 5149

AN EASTER MATTINS
The Choir of King's College,
Cambridge
Directed by Dr. Boris Ord.

RG 120

Outstanding Choral Records of 1959

ORLANDO GIBBONS Vol. II
The Choir of King's College,
Cambridge
Directed by David Willcocks

RG 151

Stereo ZRG 5151

Chosen among the Records of the Year by *The Gramophone*, *The Daily Telegraph*, *The Guardian*.

Ralph Vaughan Williams Mass in G minor
Benjamin Britten A Ceremony of Carols

The Choristers of Canterbury Cathedral
The Renaissance Singers

Directed by Dr. Sidney Campbell

RG 179

Stereo ZRG 5179

Write for our catalogue to

ARGO RECORD Co. LTD.

113 Fulham Road, London, S.W.3

the last of which he completed in August, 1814, two months before his immortal setting of *Margaret at the Spinning Wheel*: *Waiting* was composed a year later. It is, of course, amazing how a boy still in his teens could keep going over such large canvases as he did, and here and there are good things. But these elephantine songs soon became wearisome listening in spite of all Fischer-Dieskau's art in presenting them. They remain "objects of historical interest", and no more. A.R.

SWEELINCK. Psalms. No. 6, Ne veuilles pas, O Sire: No. 116, J'ai mon Dieu: No. 123, A toy, O Dieu. **Vocal Ensemble (N.R.C.V.), Hilversum**, led by **Marius Voorberg**. Cantate Mono T71881F (7 in., 12s. plus 3s. 11d. P.T.).

This Dutch ensemble sings well in tune, but without much contrast in tone-colour or dynamics, and I was not too impressed by their French. The surface of my disc was unacceptable in certain places on side 1. D.S.

WOLF. Goethe Lieder. Mignon I: Mignon II: Mignon III: Philine: Mignon (Kennst du das Land): Ganymed: Anacreons Grab: Die Spröde: Die Bekehrte: Blumengrass: Gleich und Gleich: Frühling übers Jahr: St. Nepomuks Vorabend: Epiphanias. **Elisabeth Schwarzkopf** (soprano), **Gerald Moore** (piano). Columbia Mono 33CX1657 (12 in., 30s. plus 9s. 9d. P.T.).

This is an offering truly worthy of the Wolf centenary. The four *Mignon* songs—like those of the Harper which Fischer-Dieskau and Gerald Moore included in the Wolf recital on H.M.V. ALP1143—call for interpretative gifts of the highest order in singer and pianist to bring out not only their poignance but the psychological insight of settings, which in this respect at least, surpass those by Schubert and Schumann, or anyone else. Such gifts, as we know, are possessed by Elisabeth Schwarzkopf and Gerald Moore and they have indeed made a most memorable disc, and one that is very well recorded. William Mann's admirable translations of the poems, contained—as in the Schiller recital reviewed above—in a leaflet with the German texts, enables the listener who wishes fully to appreciate the songs to study the poems first of all. It was often, by the way, a habit of Wolf's to read the poems—and he was a wonderful poetry reader—to the audience at a recital before his settings were sung.

As Mr. Mann says in his sleeve note, "the harp-player—who turns out to be Mignon's long-lost father—and Mignon, unattached to the world, hardly belonging to its face, move like ghosts (in Goethe's novel *Wilhelm Meister*) through an artificial milieu of theatrical folk and noble society, and their songs voice the expression of a dark mysterious world that is all the more impressive in the context". Mignon had been stolen from her Italian home in early childhood and turned into a tight-rope walker in a circus, out of which Wilhelm

buys the ill-treated waif. The last two lines of her third song "So lasst mich scheinen, bis ich werde" afford a clue to her complex character. "With grieving I grew old too early: make me for ever young again". She is indeed a child old beyond her years, aged by loneliness, suffering and longing for home, bound to secrecy and haunted by fate. Small wonder, therefore, that these songs call for the special insight in their interpreters that we fortunately have here. There are innumerable subtleties of vocal and instrumental colour and expression in these wonderful performances that I cannot begin to describe in any detail. One may mention Gerald Moore's playing of, for example, the two chords at the start of the first song "Heiss mich nicht reden" ("Bid me not speak") which are perfectly judged to convey the fateful feeling of the song: the finely matched pathos in voice and piano—they begin with the same melody—in the performance of "Nur wer die Sehnsucht kennt" ("Only he who knows longing, knows what I suffer"—usually, but incorrectly translated, "None but the lonely heart") the intense poignance of the last line of "So lasst mich scheinen", as Schwarzkopf sings it, "Make me ever young again", which would draw tears from a heart of stone. This is the song that Mignon sings dressed in angel's clothes to distribute birthday presents to some children—Mr. Mann writes about it at length, and it needs a full explanation—and Schwarzkopf's childlike tone is exactly in character with the song.

These artists' performance of "Kennst du das Land" converted me to a setting I used to feel too elaborate. The sudden outburst on the piano, as Mr. Moore plays it, wonderfully realises the passionate nostalgia of the poem—Mignon's longing for her native land—an outburst quietly responded to by the singer until the cry of "Thither, thither, I long to go with you, my beloved", which Schwarzkopf makes most moving.

The sensual and frivolous Philine, one of the troupe of strolling players with whom Wilhelm throws in his lot for a time, is splendidly characterised in the engaging song in which Wolf depicts her, and which makes such a strong contrast with the three *Mignon* songs that precede it.

We move into a changed world with *Ganymed*, the most handsome of all men, who longs to embrace Nature and is taken up in a cloud to heaven by Zeus to become cup-bearer to the gods. Mr. Moore's radiantly played piano part, the way Schwarzkopf suggests Ganymed vanishing upwards, make this song a thing of intense beauty. *Anacreons Grab* is another lovely performance. I have often heard Gerald Moore accompany the song but, I think, he has never before put such tenderness into the repetition of the opening bars before the second verse when the singer has realised whose the grave is. Schwarzkopf, for her part, conveys the full beauty of the memorable phrase "Es ist Anacreons Ruh", and sings the phrase just before that with the repose it requires.

The performances of the remaining songs are of the same superlative standard, and I particularly enjoyed *St. Nepomuk's Eve* (the Bohemian Saint who was martyred for refusing to break the seal of the Confessional) in which the piano part depicts the stars that illuminate his statues on the bridges of Prague, and *Epiphanias*, a humorous song about the three wise men, whom Wolf and his brothers had impersonated as children, a song which later in life he wrote for the children of his great friend Melanie Koehert. Each of the wise men has his own tune, the last—"the black and little one"—a deliciously perky tune, and when the singer ends the piano recapitulates the three tunes. Wolf accompanied this song behind a screen as the children, dressed up as the wise men, sang it and marched off at the end. On this happy note this splendid recital ends, and may it make many new friends for Wolf. A.R.

★**VAUGHAN WILLIAMS. Mass in G minor.** Michael Welles (soprano), John Whitworth (alto), Gerald English (tenor), Maurice Bevan (bass), Choristers of Canterbury Cathedral and the Renaissance Singers.

★**BRITTEN. A Ceremony of Carols.** Mark Elder and James Finch (soloists), Chorister of Canterbury Cathedral with Maria Korchinska (harp). Directed by Dr. Sidney Campbell. Argo Stereo ZRG5179 (12 in., 30s. plus 9s. 9d. P.T.). Mono: RG179 (1/60). Recorded in Canterbury Cathedral.

The stereo version of this fine recording presents a more diffused sound, with rather less volume of tone than the mono, but does not make more of the antiphonal writing. This, however, is not surprising, as the responding choirs are given, almost invariably, the same dynamics. In the *Ceremony of Carols* the reverberation in *I sing of a maiden who is Makles*, which I noted as a little troublesome in the mono, is smoothed out. The general impression on stereo is of the choirs, in these very beautiful performances, being heard at a somewhat greater distance from the listener. A.R.

KIRSTEN FLAGSTAD. Norwegian Songs. Grieg. *Efterstormen*: Og Jeg, vil Ha' Mig en Hjertenskjaer: Jeg Giver Mit Digt Til Varen (arr. Valdar): Til En No. 1 (arr. Valdar): Till En No. 11 (arr. Valdar). *Eggen*. Aere Der Evic Forar I Livet. *Alnaes*. De Hundrede Violiner: Vaarlaengsler: Nu Brister I Alle De Klofter: Februarmorgen Ved Goffen. *Lie* (arr. Valdar). *Nykelen*: Skinnvenbrev. **Kirsten Flagstad** (soprano), **London Symphony Orchestra** conducted by **Olvin Fjeldstad**. Decca Mono LXT5558: ★Stereo SXL2143 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

This recital of eminently vocal and melodious songs shows Kirsten Flagstad in fine voice and obviously happy in singing,

songs by composers of her native land. The orchestral accompaniments tend to be rather lush and to obscure idiomatic differences between the composers, but they are, as the stereo recording especially shows, very well balanced with the voice and excellently played. The first of the Grieg songs, *Autumn Storm*, is the only one at all well known. The second one "And I want a sweetheart for myself" is of folk-song like character and sung with great zest, the *Till En (To one)* numbers are beautiful love songs and *Jeg Giver* (I give my poem to the spring) is a joyous affair sufficiently described by its title. Among the remaining songs the simple ones by Alnaes are the most attractive. Harold Lie's two items are much more ambitious, the first one tragic and dramatic, and the second a setting of a poem about a bat searching for its mate (it is called *A Bat's Letter*). This is so portentous that one must presume it to have some symbolic meaning.

Kristian Lange contributes useful notes on the composers and the songs—the poems of which he translates, in whole or in part, into prose. This is a most enjoyable recital. A.R.

★ROGER WAGNER CHORALE.

Handel. Hallelujah from "Messiah". **Orlando di Lasso.** Echo Song. **Mozart.** Alleluia from "Exsultate, Jubilate", K.165. **Borodin.** Dance of the Polovtsian Maidens from "Prince Igor". **Traditional.** Soon I will be Done (arr. Dawson): Polly Wolly Doodle (arr. Kubik). **Orff.** Praelusio from "Catulli Carmina". **Roger Wagner Chorale.** Capitol Stereo SP8431 (12 in., 30s. plus 9s. 9d. P.T.). Mono: P8431 (11/58).

Virtuoso! is the title of this record, and in so far as virtuosity is concerned with a machine-like accuracy of delivery, at all tempos and at any dynamic, the Roger Wagner Chorale earns the title. Its precision-delivery of the Praelusio from Orff's *Catulli Carmina* has earned the composer's commendation, as well it might. The scene, accompanied by four pianos (generally marked *martellato*, or "hammered out"), and on occasion *martellatissimo* and a percussion battery, is given a concert, not a dramatic, performance; and in this stereo version it seems a pity that more was not made of the antiphonal effects implied in the instruction *sinistra juvenes dextra juvenulae*. The laughter of the old men is omitted but the erotic shouts are given out with the proper Youth Rally enthusiasm, coupled to scrupulous exactitude of detail. As the sleeve-note modestly puts it: "the simple melodies take on a lustrous dramatic quality under the magic of the Chorale's artistry, in a superb recording that brings out all of the music's dynamic impact".

In the miscellany on the other side there is not much sense of style or period. The echo effects of the Lasso song are more striking in stereo (all the same, there is something artificial about the quality of the echo). The recording is generally more lifelike in this new form. If you like to hear

a group of American ladies carolling the "Alleluia" which Mozart composed for the beautiful Rauzzini (and doing so brilliantly, with staccato articulation) this is a record for you. A.P.

ERNST HAEFLIGER. Schumann.

Der Knabe mit dem Wunderhorn (Geibel): Meine Rose (Lenau): Der Nussbaum (Mosen). Liederkreis, Op. 39: Mondnacht (Eichendorff); Schöne Fremde (Eichendorff). **Schoeck.** Wanderlied der Prager Studenten (Eichendorff): An meine Mutter (Mörke): Nachruf (Eichendorff): Das bescheidene Wünschlein (Spitteler). **Kodály.** Gesang des Verbannten (Balassa/Szabolesi): Gleich dem Feuer! (Anon./Szabolesi): Warte, Vögelein (Anon./Emma Kodály). **Wolf.** Heimweh (Mörke): In der Frühe (Mörke): Auf einer Wanderung (Mörke): Der Gärtner (Mörke): Er ist's (Mörke). **Ernst Häfliger** (tenor), **Hertha Klust** (piano). D.G.G. Mono LPEM19171 (12 in., 25s. 9d. plus 8s. 4d. P.T.). Stereo: SLPM136017 (10/59).

I praised this recital, in stereo form, last October, but chided D.G.G. for giving us no hint what unfamiliar songs by Schoeck and Kodály were about (A.R. did the same on another page, reviewing Fischer-Dieskau's Schoeck recital). The mono has a new sleeve-note, again in four languages, and equally unhelpful. Positively misleading, I would say, when it declares that "Schoeck's music expresses the innate character of our own times remarkably well". It does not do that—but the songs are beautiful ones (the lovely Eichendorff setting, *Nachruf*, once recorded by Karl Erb, is the only overlap with Fischer-Dieskau). The Kodály songs are declamatory, quite obviously about something, and without knowing what, we lose more than half their point. This cultivated, attractive recital is again very well recorded on mono. A.P.

OPERATIC

BIZET. Carmen—excerpts.

Carmen (sop.) Sonja Draksler (sop.)
Micaela (sop.) Hanlie Niekerk (sop.)
Frasquita (sop.) Ursula Schirrmacher (sop.)
Mercedes (sop.) Margarethe Sjöstedt (sop.)
Don Jose (ten.) Waldemar Knecht (ten.)
Escamillo (bar.) Thomas Krasse (bar.)
With the Chorus and Orchestra of the Vienna Volksoper conducted by Argeo Quadri. Qualiton Mono BLP11464 (12 in., 28s. 9d. plus 9s. 4d. P.T.).
Excerpts: Overture; Habanera; Micaela/Don Jose duet; Sequedille; Toreador Song; Flower Song; Card Trio; Chorus and Micaela's solo, Act 3; Final Duet, Act 4.

These excerpts from Bizet's opera are sung in a thoroughly "German" German, for me making the infinitely familiar music odd and clumsy. If you do not find that an insuperable disadvantage then you should be able to appreciate a performance which is well played and recorded, with sensible tempi and the right swing (e.g. in the Toreador Song). Frau Niekerk sings Micaela's music appealingly, and the third

act solo with something approaching distinction. Hers is a pleasant Viennese style of singing, with a smooth well covered top (unlike many a provincial French Micaela who appears to sing exclusively from the front of the teeth). But the Carmen, bless her, is a very Deutsch sounding body—and she really can't touch the Card Scene, even if her vamping, in the first act passes muster. The tenor is an old friend and I daresay carries conviction in this role in the opera house. He puts a lot of energy into it, but naturally it cannot sound in the least idiomatic in German and with a teutonic tenor type of production. The baritone sounds a sturdy and useful member of the company. Viennese *Carmens* can be very stirring and I don't want to dismiss this, as it could give much pleasure to the right person. But that person is not I. P.H.-W.

PUCCINI. La Bohème—excerpts.

Rodolfo (ten.) Isidoro Antonelli (ten.)
Schaunard (bar.) Aurelio Oppicelli (bar.)
Benoit (bass) Edio Peruzzi (bass)
Mimi (sop.) Aureliana Beltrami (sop.)
Marcello (bar.) Lorenzo Testi (bar.)
Colline (bass) Giuliano Ferrein (bass)
Musetta (sop.) Yeda Valtriani (sop.)

With the Bologna State Theatre Chorus and Berlin Radio Symphony Orchestra conducted by Bruno Rigacci. D.G.G. Heliodor Mono 478049 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

Excerpts: Non son in vena; Chi è la?; Che gelida manina; Si mi chiamano Mimi; Ehil Rodolfo; O soave fanciulla; Quando m'en vo; Marcello's Siren; Finale, Act 2; Mimi's una civetta (part); Completion of Act 3; La Danza con musica vocale; Completion of Act 4.

The four acts of *La Bohème* are here shorn of their early stages and fitted onto one disc. Once the music has begun it is allowed to continue without further cuts. Act 1 starts almost with the arrival of Mimi. Act 2 runs from Musetta's waltz to the end. Act 3 starts in the middle of the trio with Rodolfo singing the words "Mimi e tanto malata, ogni di più declina... la povera piccin' e condannata" and then runs on through Mimi's farewell and the quartet. The last act gives a snatch of the romping party-music just before Musetta bursts in with the news that Mimi is out on the staircase dying. The rest follows; Coax Song and reminiscences leading to the death scene.

This is a very Italian performance, lingeringly and lovingly done, with instinctive and idiomatic handling of the music. The first act is beautifully recorded, capturing the voices ideally—elsewhere it sounds as if the engineers had suddenly taken fright, both in the finale to Act 2 which is dimmed and in "Sono andati" in Act 3, as if they were expecting Mimi to let fly some blood-curdling shriek so that they must have a hand on the knob ready to turn her "down".

Neither the Musetta, the Marcello nor the Colline in what we hear of them is a really top flight performer of the music on this showing, but there is much else to praise. Mme Beltrami made a very pleasant impression when she sang Mimi in London at the Stoll Theatre and she confirms that impression here. She recalls

Introducing two new series ...

OPERA SERIES

10" LPs AT 19/10½ EACH

J. Strauss

Der Zigeunerbaron—highlights

Emmy Loose, Julius Patzak,
Karl Dönch, Alfred Poell, etc. with
The Vienna Philharmonic Orchestra
conducted by Clemens Krauss
BR 3033

Lehár

Der Zarewitsch—highlights
Lisa Della Casa, Helge Roswaenge,
Leni Funk, John Hendrik, etc., with
The Zurich State Theatre Chorus
and The Tonhalle Orchestra
conducted by Victor Reinschagen
BR 3034

Lehár

Giuditta—highlights
Hilde Gueden, Emmy Loose,
Waldemar Kmennt, etc., with
The Vienna State Opera Chorus
and Orchestra
conducted by Rudolf Moralt
BR 3035

Robert Stolz melodies
Hilde Gueden, Emmy Loose,
Per Grunden, Karl Dönch
with Members of the Vienna State
Opera Chorus and
The Vienna State Opera Orchestra
conducted by Robert Stolz
BR 3036

PIANO MUSIC SERIES

7" EPs AT 14/7 EACH

Chopin

Ballade No. 3 in A flat, Op. 47;
Impromptu No. 3 in G flat, Op. 51
Wilhelm Kempff
S SEC 5049 M CEP 639

Mendelssohn

Rondo capriccioso, Op. 14;
Songs without words:
No. 30 in A (Spring Song),
No. 25 in G, No. 34 in C (Spinning Song)
Wilhelm Backhaus
S SEC 5050 M CEP 640

Schubert

Impromptu in B flat, Op. 142;
Valses nobles, Op. 77
Wilhelm Backhaus
S SEC 5051 M CEP 641

.... and an addition to the

ARTISTS' PORTRAITS SERIES

TERESA BERGANZA
Seven Popular Spanish Songs *Falla*
S SEC 5052 M CEP 642

DECCA

STEREO OR MONO RECORDS

Records Magazine—the monthly for the music lover:
a list of all Decca-group stereo and mono releases including
full details of classical records, and features on famous
conductors, singers and soloists. Sixpence from your
dealer or newsagent

The Decca Record Company Ltd Decca House Albert Embankment London SE11



French* is easy this exciting way

Imagine yourself speaking French fluently and confidently—French you could really be proud of. Today this is within everyone's reach by the Linguaphone method. You learn by listening, easily, naturally, just as you learnt English as a child.

Linguaphone brings right into your home the voices of distinguished speakers and professors on gramophone records. As you hear them you follow their words in the illustrated text-book. Soon you find yourself

speaking the language yourself and you can understand it easily when you hear it spoken.

Learning a language by Linguaphone is quick and easy because you actually enjoy it. Over a million people of all ages have learnt languages by Linguaphone. So can you. Linguaphone teaches 32 languages.

Post the coupon below for the free 26-page booklet and details of the Week's Free Trial Offer.

LINGUAPHONE FOR LANGUAGES

(Dept. Z. 29)

Name
(BLOCK CAPS)
Address

To the Linguaphone Institute (Dept. Z. 29)
Linguaphone House, 207 Regent Street,
London, W.1.

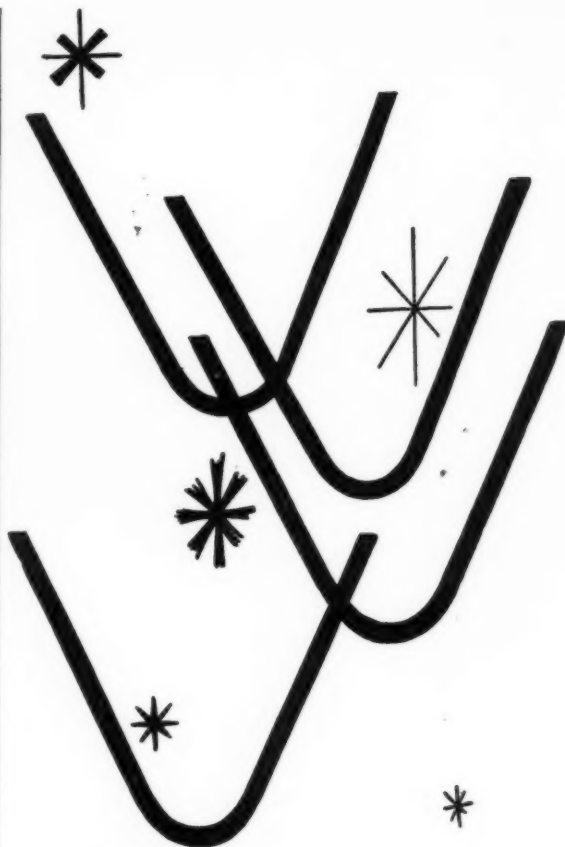
Please send me, post free, your 26-page book about
Linguaphone and details of the Week's Free Trial Offer.

*Or any of 32 languages including:

FRENCH ☐ GERMAN ☐ SPANISH ☐ ITALIAN ☐

Other language(s)

Put a cross against the language. I am interested in learning for
..... purposes.



GOLDRING DIAMOND STYLI

28/6 Tax paid

Advances in technology, plus an ever-increasing demand enable us to introduce a new range of Diamond Styli for a wide selection of pickups at a remarkably low price.

See your dealer for further details to-day

GOLDRING MANUFACTURING CO. (GT. BRITAIN) LTD

486-488 High Road • Leytonstone • London • E.11

Phone: LEY 8343



Rosetta Pampanini and many another innately well-cast Italian Mimi—warm, lyrical, with plenty of reserve and no inhibitions about precise note values. The Rodolfo is not quite so confident an artist but he too gets the feeling of the music, its heart and idiom as though by the light of nature. Together in the first act these excellent artists make a delightful impression, recaptured also in the last act. Mme Beltrami's "Addio" too is artistic but generally the third act, like the fourth, suffers from a too relaxed and negative orchestral handling.

Connoisseurs will find this not uninteresting as getting us away from the well-worn stars; the unfussy buyer too could be assured of an idiomatic Italian *Bohème* in so far as it is offered. But it is unlikely to challenge complete versions or even highlights extracted therefrom. P.H.-W.

PUCCELLI. Gianni Schicchi: "O mio babbino caro". **Tosca:** "Vissi d'arte". **Dorothy Kirsten** (soprano), **New York Metropolitan Opera Orchestra** conducted by **Fausto Cleva**. Philips Mono SBF231 (7 in., 5s. 3d. plus 1s. 8d. P.T.).

Dorothy Kirsten has a clear and attractive soprano. She made her Metropolitan debut as Mimi in 1945. Reports of her, and the few records that have reached this country, all suggest a far more stylish and reliable singer than the Signore A. and B. and C. (supply the names for yourself) that one tends to hear in her repertory today. This is an attractive little disc, and the recording is good. A.P.

★**VERDI. Macbeth:** "Nel di della vittoria . . . Vieni! t'affrettati!"; "La luce langue"; "Una macchia è qui tuttora!"; **Nabucco:** "Ben io t'innenni"; "Anch'io dischiuso un giorno". **Ernani:** "Sorta è la notte. . . Ernani! Ernani, involami". **Don Carlos:** "Tu che le vanità". **Maria Callas** (soprano), **Philharmonia Orchestra** conducted by **Nicola Rescigno**. Columbia Stereo SAX2293 (12 in., 30s. plus 9s. 9d. P.T.). Mono: 33CX1628 (3/59). Items marked † also available on ESL6260 (10/59).

This is a stereo version of a collection of strenuous Verdian solos which in mono already tests Mme Callas very highly. Granted that she is a great artist in a thousand ways, one of the ways is not the successful taking of climactic top notes (six-four usually) with which Verdi crowned the ends of his big scenes. Bernard Shaw used to complain that Verdi made inhuman demands on singers in this respect and listening to the precarious shriek with which Mme Callas concludes the fast finale of Abigaille's scena and Elvira's waltz, one can well feel that he was right. I cannot admit a singer as a complete artist who cannot, however, in this reach of her voice either hold it steady or float the tone—even the comparatively steady ultimate note in the sleep-walking scene is shown in stereo to be barely secure. However, many people do not seem to mind these flaws in the least

and of course where Mme Callas is using the middle of her voice and (or) using it with little pressure, we can all agree that she is a most lovely artist. The intoning grief of the sleep-walking scene, the soft, meditative section of Abigaille's aria (at "Anch'io dischiuso . . .") are strikingly beautiful and significant. So is the lilt she gives the *Ernani* number (the end is far less exciting because of insecurity than either the versions of Ponselle, or more recently of Eileen Farrell). The least satisfying is "Tu che le vanità" the queen's great prayer from the last act of *Don Carlos* where a greater weight, majesty and spaciousness of control are needed, in the manner of Margherita Grandi's famous record. Especially in the stereo version, one feels Mme Callas's voice to be unequal to this test. It is as if a quite gentle-voiced lyrical mezzo-soprano were trying to tackle *hoch dramatisch* music, a dove playing the hawk. By and large the stereo version presents the more pleasing sound though it is less flattering, more revealing of the singer's performance. P.H.-W.

WAGNER. Tristan und Isolde. Act 1—Prelude; Scene 3—"Weh, ach Wehe! dies zu dulden"; Act 3—"Mild und leise" (*Liebestod*). **Birgit Nilsson** (soprano), **Grace Hoffman** (soprano), **Vienna Philharmonic Orchestra** conducted by **Hans Knappertsbusch**. Decca Mono LXT5559: ★Stereo SXL2184 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Those who have not heard Nilsson in the opera house can have little doubt, after listening to this disc, that she is well on the way to becoming a great Isolde. She lacks nothing of the imperious manner of the Princess, the fury of the woman scorned, in Scene 3 of Act 1, and there is tenderness in her singing at the moment when, as she was about to kill him, Tristan looked into her eyes and she let the sword fall. But Isolde's repetition of Brangäne's words about Tristan guiding the ship safely to King Mark's land should be filled with more bitterness, and the phrase, "Das war ein Schatz", later on, with a more pointed irony; and, in general, Nilsson needs to develop more incisive enunciation. But what glorious singing she gives us; full throated in the great passage, "O blinde Augen!", which she ends with an electrifying top B natural, producing another (no mere glancing at the note) on "lacht" just before her thrilling singing of the curse. Grace Hoffman begins well, but in the lovely music Wagner has given Brangäne when consoling her mistress she seems to have difficulty over the high G's, producing strained and "hoaty" tone.

The *Liebestod* is introduced after the Prelude to Act 1, with the eight bars preceding it—sounding rather foggy in both versions—and it would surely have been more effective to have included the vocal part—Brangäne's few words—at this point. Nilsson sings the *Liebestod* superbly, if without the rock-like steadiness of Flagstad all through, but fails to soften her tone at "sanft entweht", as Wagner has

marked it, and as Flagstad so beautifully sang it. Her high notes are dead centre and she comes through the orchestra at the great climax with thrilling effect, ending with a lovely high F sharp that does indeed suggest Isolde sinking in ecstasy on Tristan's body.

The recording, both in mono and stereo, gives a prominence to the orchestra that has never before been achieved and which enables one to hear much more of the detail of the marvellous score. Sometimes we hear too much. Thus the horns should not be so prominent in the Prelude just before the cellos begin what is known as the "glance" theme. Their dynamics are the same as those of the strings, but the melodic interest lies with the latter. The "death motive" in the bass, a few bars later on, is also over-emphasised, but these are small faults in the glorious playing of the Vienna Philharmonic Orchestra when related to the greater amount of detail heard in proper perspective.

Hans Knappertsbusch cannot, in this case, be accused of sluggish tempi, even though his interpretation is not so fine grained as that of Furtwängler; nor, in the *Liebestod*, does he impart the same passionate tension to the phrases that lead up to the great climax. That, when it does arrive—as in the Prelude—is terrific. There are two places in Scene 3, Act 1, when one is given a feeling of movement on the stage in this very static opera, the sound coming as if from the back of the stage.

The mono version is very good but cannot quite contain the high points of climax and the extra spaciousness of the stereo makes this easily the more commendable of the two. All in all this is a wonderful disc and one hopes that it may lead, in due time, to a recording of the whole opera. A.R.

POETRY AND DICTION ETC.

HANS ANDERSEN. Fairy Tales. The Ugly Duckling: The Shepherdess and the Chimney Sweep: The Princess and the Pea: The Collar: Clod-Poll: The Fir-Tree. Read by **Boris Karloff**. Philips Cadmon Mono TCI109 (12 in., 30s. plus 9s. 9d. P.T.).

These readings, well recorded, with plenty of presence, are all in the famous Karloff voice, pitched that is chucklesomely low and retaining overtones of the accent of the English landed gentry (especially to be noted in that almost indefinable ability to shed an initial H without the faintest suggestion that the H is being "dropped" which two speakers as different as the late King George V and Miss Gladys Young (reading Pope Hennesy's *Queen Mary*) used to use.

I enjoyed them very much once through. How often you want to replay such things is anyone's guess or taste. For myself, they dispelled wholly a kind of distaste of the author which beset me while visiting his home in Odense in Denmark some years ago where the sight of his huge galoshes suddenly gave me a nasty turn. The matter-of-factness of the reading is just right. I thought again what wonderful tales they in fact are; a proper reaction. P.H.-W.

HILAIRE BELLOC. Cautionary Verses. About John, Who Lost a Fortune by Throwing Stones; Jim, Who ran away from His Nurse, and was Eaten by a Lion; Henry King, Who Chewed bits of String and was early Cut Off in Dreadful Agonies; Godolphine Horne, Who was cursed with the Sin of Pride, and Became a Boot-Black; Matilda, Who told Lies, and was Burned to Death; Algernon, Who Played with a Loaded Gun, and on Missing His Sister, was Reprimanded by His Father; Lord Lundy, Who was Too Freely Moved to Tears, and Thereby ruined his Political Career; Lord Lundy (Second Canto); George, Who played with a Dangerous Toy, and Suffered a Catastrophe; Maria, Who Made Faces and a Deplorable Marriage; Sarah Byng, Who could not Read and was tossed into a Thorny Hedge by a Bull; Charles Augustus Fortescue, Who always did what was Right, and so accumulated an Immense Fortune; Jack and His Pony, Tom; Tom and His Pony, Jack; The Example: The Garden Party. Read by Joyce Grenfell.

W. S. GILBERT. Bab Ballads. The Sensation Captain; Ben Allah Achety; Or, The Fatal Turn; Phrenology; The Ape and the Lady; Babel's Love; Peter the Wag; The Yarn of the "Nancy Bell". Read by Stanley Holloway. Philips Caedmon Mono TC1104 (12 in., 30s. plus 9s. 9d. P.T.).

Wonderful material here, or so say I, who was brought up on Belloc's *Cautionary Verses* and *The Bab Ballads*. I adore every word of both and this I fear makes me hypercritical. I think Miss Grenfell brings it off very well, in a jolly, racy, unrelenting sort of way like a favourite aunt reading aloud at nursery tea. I agree it would be maddening if she *did* relish the cleverness of it. All the same, I could well take a little more pointing and moralising in Matilda (who you recall told such lies . . . "it made you gasp and stretch your eyes"). Having hit on this jaunty rather spontaneous tone, it would be difficult to vary it much. But this is not to say the reading is monotonous; far from it; Miss Grenfell brings out the humour charmingly.

On the whole, however, I prefer Mr. Holloway's reading of *The Bab Ballads*. He has a nice weight of delivery but is self-consciously nimble at the same time. Such things as *The Ape and the Lady* are pitched just right, neither nudgingly jocose nor too flatly factual. I can imagine Americans, perhaps especially, delighting in this record. P.H.-W.

ROBERT BURNS. Poetry Readings. Selected verses from "The Epistle to J. Lapraik"; It was a' for our Rightful King; To a Louse; To a Mouse; On a Schoolmaster in Glasgow; Pariah; Fifeshire; On rough Roads; The Doctor Blacklock; The Cotter's Saturday Night. Read by Alex. Allen. Philips Mono ABE10215 (7 in., 11s. plus 3s. 7d. P.T.).

ROBERT BURNS. Songs. (a) There was a Lad; (b) My Love's like a Red, Red Rose; (c) John Anderson, My Jo; (d) Ye Banks and Braes. (a) and (c) sung by Joan Alexander, (b) and (d) by Duncan Robertson. Philips Mono ABE10214 (7 in., 11s. plus 3s. 11d. P.T.). From ABL3280-1 (10/50).

This is admirable verse-speaking, clear and varied in tone, and with no moaning at the bar; but to get the full value of this excellently recorded disc the listener, unacquainted with Burns's language, will need to have recourse to the collected edition of his poetry. *To a Louse* should have been given its full title on the sleeve—it continues, *on seeing one on a Lady's Bonnet at Church*—for the point of the poem is its progress of the loathsome creature up her bonnet and the contrast of it, as Maurice Lindsay says in his book on the poet, "with her fine social pretensions". The notes are fairly helpful otherwise and the disc can be warmly recommended to lovers of Burns's poetry north and south of the Border. The songs, taken from the *Burns Nicht* disc, are excel-

lently sung by Joan Alexander and Duncan Robertson but the string accompaniments, as I said in my review, sound out of place. A.R.

ROBERT GRAVES. Poetry Reading. Rocky Acres; Lost Love; An English Wood; The Pier-Glass; Mermaid, Dragon, Fiend; Ulysses; The Succubus Gardener; Front Door Soliloquy; In Broken Images; On Rising Early; Sea Side; Hell; Dews; Wanton, Down; Nature's Liseaments; The Philosopher; To evoke Posterity; Certain Meroles With her lips only; The Reader over my Shoulder; Advocates; The Terraced Valley; The Ages of Oath; End of Play; The Great-Grandmother; No more Ghosts; The Sheet; The Thieves; To Sleep; Despite and Still; The Oath; Mid-Winter waking; The Door; From the Embassy; Cry Faugh!; The Mark; The Sea Horse; The Lost Jewel; The Window Sill; Spoils; Call it a good Marriage; To Caliope. Read by Robert Graves. Listen LPV2 (12 in., 30s. plus 9s. 9d. P.T.).

First, this is a well-chosen and persuasive collection of Mr. Graves' poetry which I myself like very much. Second, it is always interesting to hear a poet read his own works, even if someone else might in the event read them better. But the identity of voice and the thing said is sometimes blurred when the reader is not the poet, especially in work so personal as this. Mr. Graves uses a rather dead-pan delivery and he is not really very clear, though one gets used to him as time wears on. The first poem is called *Rocky Acres* and begins, I now perceive, "This is wild land . . ." What I first thought he said was "Rock of Ages: This is while Ann . . ." It would be a sad world if we all spoke like elocutionists, but I do rather like to make instant sense of what I hear on the air; labials and dentals can be made to tell without exaggeration in the academic manner. Evidently the editors, however, felt that the naturalness of the performance was the object to go for. They even leave in such things as a preliminary clearing of the throat; probably quite rightly too. Later generations will find in just that "blemish" perhaps the detail that springs the record in their imagination. But a lot of people will be interested here and now too. Presentable standards. Good sleeve. P.H.-W.

MOIRA LISTER. "People in Love". Jose d'Almeida. Her Son, Thomas Croker. The Lady of Gollerus. Guy de Maupassant. The Chairmender. Edgar Allan Poe. The Tell-Tale Heart. Read by Moira Lister. Argo Mono RG109 (12 in., 30s. plus 9s. 9d. P.T.).

These four smashingly well-told tales, two rather agonizingly about ingratitude, are given what it is fair to call "actress" treatment. They are dramatised, the persons take on suitable accents and tones when they speak and the narrator's tone and accent, too, are differently adapted for each story. Moreover, there are snatches of atmospheric music to punctuate the disc. I found it extremely well worth listening to, but I wouldn't want to keep putting it on for myself, again and again. It is a social record in fact; the sort of thing dentists ought to have in their waiting rooms to take your mind off the coming ordeal.

Some people don't like "acted" reading; but I do, if it is done with as much taste and tact as this. The voice is beautifully modulated and placed and the recording is vivid, though there is a wisp of pre-echo in my review copy, not that you hear the words ahead, but a vague extraneous sound of the voice somewhere else is faintly

discernible here and there. It would spoil it to tell you the stories, but they are about a mother remecting her son, an Irish fisher-lad who marries a mermaid, a devoted chairmender, and a Poe spine-chiller. Quite a good record for a speechless after-dinner party. P.H.-W.

JAMES JOYCE. Finnegans Wake: (a) Anna Livia Plurabelle; (b) Shem the Penman. (a) Read by Siobhan McKenna, (b) by Cyril Cusack. Philips Caedmon Mono TC1086 (12 in., 30s. plus 9s. 9d. P.T.).

For Joyce, the LP read aloud disc seems to me invaluable. To have it performed at you, by a talented Irish actor or actress eases the toil of creating off the printed page, a toil so great (I have to admit) that I just have never got through the entire book. (When it was published the late Richard Capell, the music critic, locked himself in a room and read it from cover to cover in one week.) But "voiced" how easy, funny, surrealist madly involved it becomes: yet how clear it remains. The double meanings pile on each other like spilkins in a heap from which Joyce keeps withdrawing the foundation.

Recording: excellent. Performances: both brilliant. P.H.-W.

SHELLEY. Poetry Reading. Music, when soft voices die; With a Guitlar, to Jane; Ozymandias; From Prometheus unbound; To a Skylark; Hymn to Intellectual Beauty; Ode to the West Wind; Adonais. Read by Vincent Price. Philips Caedmon Mono TC1059 (12 in., 30s. plus 9s. 9d. P.T.).

I once heard an American Juliet say, so it seemed to my ear "Is there no piddy sidding in the clouds?" This was good for me inasmuch as it made me realise that we are much divided as well as united by a common tongue. Mr. Price's voice is a beautiful organ and he uses it magnificently, but it would be folly to blanket the fact that to my ear it is a transatlantic voice, virile, firm on the hard palate, but transatlantic, summoning up by its every overtone something wholly external to what I conceive to be "the world of Shelley". This is wholly a personal matter. When Peter Ustinov played Nero in a Hollywood film, a New York film critic said: "Nero? Just figure that old so-and-so with a Briddish college accent".

The recording is good, the reading strongly dramatic, not meretricious, full of feeling and exemplary in its way. There is a full deep resonance, as if the reader were alone in a cathedral, and this may strike you as right. Not unrecommended, but you need to know what you are getting. P.H.-W.

***SHAKESPEARE. (a) King John. (ZRG5168-71).** (b) Macbeth. (ZRG5175-77). (c) Measure for Measure. (ZRG5164-67). (d) The Merchant of Venice. (ZRG5160-63). (e) The Two Gentlemen of Verona and A Lover's Complaint. (ZRG5172-74). Complete and Uncut texts as edited by John Dover Wilson. Sets (a), (c) and (d) comprising four 12 in. Argo Stereo records, 120s. plus 30s. P.T. per set and sets (b) and (e) comprising three 12 in., 90s. plus 20s. 3d. P.T. per set. Recorded by Members of the Marlowe Society of the University of Cambridge and Professional Players. Directed by George Rylands. Recorded under the Auspices of the British Council. (Full texts are available from Argo price 8s. each. Text, plus annotation and Glossary, price 18s.). The five sets previously available in Mono on RG168-71 (10/50), RG176-77 (10/50), RG164-67 (9/50), RG160-63 (5/50) and RG172-74 (10/50) respectively.

The mono recordings of these works were reviewed in March, September, and October last year. Some tiny recording

faults were mentioned and it is good to find that these have entirely disappeared in the stereo versions.

I expected that Stereo would produce greater "presence" but I was quite unprepared for the considerable increase in "impact". It isn't simply that Macbeth stands here and Banquo over there. (This business of identifying the exact spot soon becomes tiresome.) It is that Macbeth is more manifestly speaking to Banquo, while I, a privileged spectator, am listening to them. Do the witches go round the cauldron? No, they do not, but their essential remoteness from their clients is made obvious. The battle scenes in *King John*, the trial scene in the *Merchant*, the wood in the *Two Gentlemen*—all these are much more vivid. But this is no Stereophonic Holiday. The plays are set firmly on a stage, a somewhat primitive stage with deliberately rudimentary sound effects. And since stereo makes this clearer, the main article in Mr. George Rylands' creed—faithfulness to the text—is considerably enhanced. J.G.

POETS READING. W. B. Yeats. The Song of the Old Mother: Innisfree: Extract from "Coole and Ballyteel." W. H. Auden. In Memory of W. B. Yeats. Edith Sitwell. Still falls the rain. Dylan Thomas. A Refusal to Mourn the Death, by Fire, of a Child in London: Fern Hill. Louis MacNeice. Turfstacks: Refugees. Robert Graves. Poem to my Son (To Juan at the Winter Solstice). Gertrude Stein. If I told him (A completed portrait of Picasso). Archibald MacLeish. Epistle to be left in the Earth. E. E. Cummings. What if a much of a which of a wind: "sweet spring is your. Marianne Moore. What are years. William Empson. Missing Dates. Stephen Spender. I think continually of those: Seascape. Conrad Aiken. Tetelestai. Phillips Caudmon Mono TC0906 (12 in., 30s. plus 9s. 9d. P.T.). The items marked "and" are previously available on TC1018 (11/58) and TC1002 (11/58) respectively.

This is the record to buy to prove the contention that a poet reading his own poetry will always provide something special, a clue to understanding, which you would not get from an actor reading it. Besides being historically an immensely interesting album of souvenirs, it contains many intrinsically beautiful things—such as the late Dylan Thomas's reading of *Fern Hill*. Each item seems to have been selected to display the poet's idiosyncrasies; Dame Edith's faintly moaning sing song, Gertrude Stein's strong, young sounding, rhythmically alive, full tone, Stephen Spender's Oxford cantilating, Louis MacNeice and Marianne Moore—each has an indefinable placing of the voice. I find the whole collection fascinating—on two levels, for the poetry and for the study of voices. P.H.-W.

POETS READING. T. S. Eliot. The Wasteland. Robert Frost. Birches: After Apple-Picking. William Carlos Williams. The Seafarer. Wallace Stevens. The Idea of Order at Key West. Richard Eberhart. The Groundhog. Elizabeth Bishop. Manuelzinho. Richard Wilbur. Love calls us to the Things of this World. Phillips Caudmon Mono TC0904 (12 in., 30s. plus 9s. 9d. P.T.).

A pendant to the above, which gives the whole of one side to Eliot's immensely weighty, impressive, even laborious but somehow convincing reading of *The Wasteland*—in itself worth the money. The reverse houses a distinguished collection of American poets, reading with much feeling and sincerity. All items in my opinion earn their time. P.H.-W.

POETRY OF IRELAND. Rolleston. The Dead at Clonmacnoise (a). Yeats. The Rose Tree (b). The Wild Swans at Coole (a). From "Vacillation" Section 3 (c). From "Vacillation" Section 4 (c). O'Connor. Kilcash (c). Carlin. The Ballad of Douglas Bridge (a). Milligan. When I was a Little Girl (b). A.E. Outcast (c). Dust (c). Reconciliation (c). Fox. The County of Mayo (c). MacDonagh. The Hungry Grass (b). The Day set for Our Wedding (b). Wilson. The Wains (a). Hayward. Love in Ulster (a). The Stranger (b). MacNeice. Carrickfergus (c). Lettis. In Service (b). Ledwidge. Thomas MacDonagh (a). A Twilight in Middle March (a). Hewitt. The Little Lough (c). Hyde. Youth of the Bound Black Hair Black Hair (b). Ferguson. Dear dark Head (a). Rogers. Arnagh (c). Campbell. The Old Woman (b). Kavanagh. Memory of Brother Michael (b). Stephens. The goat paths (a). Little Things (a). Joyce. Poem from "Chamber Music" (a). Colum. A Cradle Song (b). Casey. The Rising of the Moon (a). Allingham. The Lover and the Birds (a). Read by Richard Hayward (a). Elthine Dunne (b). and John Hewitt (c). Beltona Mono LBE29 (12 in., 25s. 9d. plus 8s. 4d. P.T.).

It would surprise me very much if this attractive disc found adverse criticism on any level (except from people who do not like poetry read on gramophone records at all). The selection is representative, intrinsically beautiful, various and touching (even when it touches anti-British sentiments which I shall not be expected to share even if I understand them). The readers are actors and are conscious of the effect they are making but as the effect is to my ear delightful I do not in the least mind this. Both the men are willing to indulge in a tremolo when they think the words warrant it. Miss Dunne's lovely clear voice makes me think of Sara Allgood. She too can be extremely comic at times. The Irish are always at their best when they have got someone to be (so to say) "Irish at"; and the conditions of this record are ideal. They must have loved making it. P.H.-W.

FOLK MUSIC

CLASSICAL MUSIC FROM PAKISTAN.

Raga Durbari: Bilampat (Slow Tempo) In Jhumra Tal; Durat (Fast Tempo) In Tin Tal. **Raga Kalavati:** Bilampat (Slow Tempo) In Tilwara Tal; Durat (Fast Tempo) In Tin Tal. **Nazakat Ali and Salamat Ali.** H.M.V. Mono CLP1308 (12 in., 25s. 9d. plus 8s. 4d. P.T.).

A new addition to the "Music of the World" series is an inexpensive record of classical music from Pakistan. This seems to me one of the best among recent issues of this kind, for instead of trying to give short and often unconvincing extracts from essentially lengthy performances these two excellent musicians, Nazakat Ali and Salamat Ali (assisted by Ustad Allah Dutta, tabla, and Ustad Zahoori Khan, sarangi) limit their concert very wisely to only two *Ragas*, one on each side of the disc.

The singers are both young, in their middle twenties in fact, and in view of this their prowess is remarkable, and their ability to interpret both slow and fast sections of a *Raga* is far from common. They were trained at first by their father, Ustad Vilayat Ali Khan, and then at the Sham Chroasi School of Music, adding to this traditional teaching certain new ideas of their own. The particular form they have chosen to record here is a binary one, known as *Khyal*, which consists of a slow invocation (*Bilampat*)

gradually quickening to a vigorous and exciting fast section (*Durat*).

In *Raga Durbari*, composed by a musician of Akbar the Great called Tansen, you have a colourful picture of the Emperor's court; in *Raga Kalavati*—a much more recent framework evolved by Maharashtrians—the prevailing theme is that of loneliness and despair of a lover parted from his sweetheart. The imitative passages between voice and sarangi may not be in the best classical tradition but they sound very convincing when performed as spontaneously and naturally as they are here. Lovers of Indo-Pakistani music should be well satisfied with this disc. D.S.

LOPES GRACA. Pequeno Cancioneiro do Menino Jesus. Cantos do Natal. Grupo Vocal Feminino "Harmônia" (director, Friedrich Verner) with chamber instrumental ensemble conducted by **Fernando Lopes Graca.** H.M.V. Mono DLPC19 (10 in., 20s. plus 6s. 6d. P.T.).

Most composers interested in the folk music of their native country start by making arrangements of traditional songs, then introduce occasional folk themes into their own compositions, and end up by writing entirely original music which may nevertheless show that it has roots in the folk idiom. This normal course has been more or less reversed by the Portuguese musician Lopes Graca, who appears to have taken up arranging folk tunes only in mid-career, after having already composed various non-folk works. This is exemplified on this disc, where, of the two works for female voices and instruments, the *Little Songbook of the Infant Jesus* (written 1934) is a collection of seven original settings of traditional poems, while the *Christmas Songs*, composed over twenty years later, is a set of seven arrangements of folk songs (plus one original setting of a *cantiga* by Gil Vicente). Paradoxically, there is more musical individuality in the arrangements than in the *Songbook*, which has not much character vocally but depends largely on a lyrical instrumental texture (in which, however, the celesta is over-prominent). Some of the writing strikes one as clumsy—some awkward block chords in *Oração* or the tortured abrupt modulation in *O sono do Menino*; the most attractive here is *O enxoval do Menino*, which employs a kind of organum between two solo voices. In the *Christmas Songs* too there is an occasional archaic effect, as in the two-voice *A festa*; but this is combined with other styles, and the general impression is remarkably eclectic.

The traditional tunes are set with as much freedom as, say, Britten uses in his folk-song settings—though I have no wish to institute comparisons of stature. The performances under the composer's direction are quite adequate, if not particularly subtle. I hope I shall not be misunderstood if I say that, since all three of the Portuguese discs of serious music issued in this country over the past two years have featured Senhor Graca as pianist or conductor as well as composer or arranger, we are getting a somewhat restricted view here of Portuguese music. L.S.

CLASSICAL REISSUES

ORCHESTRAL

FRANZ ANDRE. *Symphony No. 7* (Beethoven). Belgian National R.O. Telefunken Mono GMA7 (12 in., 19s. 9½d. plus 6s. 5d. P.T.). From LGX60011 (2/54).

RUDOLF SERKIN. *Piano Concertos Nos. 1-4* (Beethoven). Serkin (piano), Philadelphia Orch./Ormandy. Fontana Mono EFR2034-7 (four 10 in., 15s. plus 4s. 10½d. P.T. each). The records may be purchased separately. Concerto No. 1 from Philips ABR4040 (10/55), Nos. 2 and 4 from ABL5184 (10/57), No. 3 from ABR4062 (5/58).

I remember hearing **Franz André's** recording of Beethoven's Seventh Symphony years ago, and being amazed at the heavy pedantic phrasing throughout and the incomprehensible *accelerandi* at the end of the first and second movements. Listening to it again, I'm still amazed; the recording is as excellent as ever, but this performance cannot compare with the great ones on disc. Those looking for a good cheap mono recording should try the Rowicki-Heliodor reviewed elsewhere in this issue, or the Kleiber-Decca in the Ace of Club series, both of which actually cost less than this one.

The Fontana set of all Beethoven's piano concertos for just less than five pounds is indeed a magnificent bargain—especially as the soloist is one of the outstanding Beethoven pianists of our age, **Rudolf Serkin**. The performances, obviously the fruit of a lifetime's study and experience, show a deep insight into Beethoven's style and achieve a beautiful balance between structure and expression. I personally find Nos. 3, 4 and 5 rather too calculated, at the expense of spontaneity; there are certainly more fiery accounts of No. 3, more poetic interpretations of No. 4, and more titanic performances of No. 5. The strange thing is that there seems to be a lot more natural feeling in the lesser-known Nos. 1 and 2, probably because, in the nature of things, they have been less pondered over. Nevertheless, it's a fascinating and rewarding experience to be guided through all Beethoven's piano concertos, ranging from his twenty-fifth to his fiftieth year. The recordings are unduly bottom-heavy (No. 1 excepted), but with a considerable bass cut they sound admirably firm and clear; only in the last pages of Nos. 1 and 2, and in the last two movements of No. 3, does the quality deteriorate. D.C.

FRANZ ANDRE. *Symphony No. 4* (Tchaikovsky). Belgian National R.O. Telefunken Mono GMA8 (12 in., 19s. 9½d. plus 6s. 5d. P.T.). From LGX60002 (10/54).

VAN OTTERLOO. (a) *Symphony No. 6, "Pastoral"* (Beethoven). (b) *Emoni Overture* (Beethoven). (a) V.S.O., (b) Hague P.O. Philips Mono GBL5515 (12 in., 16s. 11d. plus 6s. 7d. P.T.). (a) from ABL3048 (6/55), (b) from SBR0219 (7/57).

It was impossible for **Franz André's** recording of the Tchaikovsky Fourth to hold its place in the catalogue beside the competition of versions like Beecham's, quite clearly; it was a pretty good performance but not in the breath-taking class, and the recording was only so-so by today's standards. However, now that it has been demoted to the cheaper label things look rather different. The only version that offers direct comparison now is the Russian one under Ivanov (Heliodor

479015), which contains Moussorgsky's *Night on a Bare Mountain* as a bonus, but is rather more boxily recorded. Of the two performances Ivanov's seems at times rather perfunctory, while André's is, if anything, too high-powered.

In the case of **Otterloo's Pastoral**, the quality of the recording is not so very far behind the best of the more expensive versions, and if it comes to that the performance itself is better than many of those as well. When you consider that there is a distinctly virile performance of *Egmont* thrown in for your money, this is really very good value. J.N.

SIR THOMAS BEECHAM. *Die Meistersinger von Nürnberg* (Wagner): Prelude, Act 3; Dance of the Apprentices; Procession of the Mastersingers. R.P.O. Philips Mono ABE10097 (7 in., 11s. plus 3s. 7d. P.T.). From ABL3039 (6/55).

IGOR MARKEVICH. *Tannhäuser* (Wagner): Venusberg Music. Berlin P.O. D.G.G. Mono EPL30403 (7 in., 12s. plus 3s. 11d. P.T.). From DGM19024 (10/56).

HERBERT VON KARAJAN. *L'Arlesienne—Suite No. 1* (Bizet): Prelude; Adagio; Carillon. Philh. Columbia Mono SEL1632 (7 in., 11s. plus 3s. 7d. P.T.). From 38CX1108 (3/59). Stereo: ESL6257 (9/59).

WALTER Süsskind. *Peer Gynt* (Grieg): Morning Mood; Anitra's Dance; Return of Peer Gynt; Solveig's Song. Philh. Columbia Stereo ESD7256 (7 in., 9s. 3d. plus 3s. 0½d. P.T.). From Mono 33SX1057 (9/57), but appearing in stereo for the first time.

PAUL STRAUSS. *Intermezzo*. L'Amico Fritz (Mascagni). Il Campiello: I quattro Rusteghi (Wolf-Ferrari). Suor Angelica (Puccini). Berlin Radio S.O. D.G.G. Mono EPL30408 (7 in., 12s. plus 3s. 11d. P.T.). Stereo SEPL121010 (12/59). This record appears for the first time in mono, but has previously appeared in stereo on SLPE133020 (3/59).

Wagner first. **Sir Thomas Beecham** conducting music from *Die Meistersinger* will hardly need recommending to any who remember his pre-war Covent Garden performances or have heard him do these excerpts from Act 3 in the concert hall since then. His reading of the Prelude is marvellously tender, while the brilliance and vitality of the rest are superb. A glowing performance, very well recorded. The turn-over comes at the end of the Prelude and is quite reasonably managed. **Markevich's** conducting of the *Venusberg Music* is less distinguished, though quite reasonably done. The sound could be more vivid for such vivid music, though in general quality it is good enough. The turn-over comes reasonably. Another disc from the **Karajan** LP of *L'Arlesienne* needs little more than a pat on the back, for the whole thing has been praised often enough. It is beautifully played and engineered. The *Carillon* is too fast for my own liking but the pieces make up a good EP, since the *Adagio* is such a well-contrasted middle item.

Süsskind's Peer Gynt is new to me (and is new in stereo anyway). He certainly gets very good playing indeed, some of it really lovely and with really good soft playing and recording. The stereo sound is good too, if not quite a show-piece. The items, it will be noted, are selected from the two suites. The record of *Intermezzo* from the Italian operas was well received in its stereo form and the mono is very good indeed. Here and there the performances are a bit solid; as W.S.M. remarked, the Wolf-Ferrari shows a slight lack of charm. All the same, a pleasant collection. T.H.

ERNEST ANSERMET. *Sleeping Beauty* (Tchaikovsky): Pas de six; Waltz; Adagio; Aurora's Variation; Farandole; March; Polacca; Pas de quatre; Intrada; Var. 1, Waltz; Var. 2, Polka; Pas de deux; Var. 2, Finale and Apothecosis. *Suisse Romande*. Decca Mono BR3029 (10 in., 15s. plus 4s. 10½d. P.T.). From LXT5582-4 (11/59).

ERNEST ANSERMET. (a) *Prelude à l'après-midi à la faine* (Debussy). (b) *La Péri: Poème dansé* (Dukas). *Suisse Romande*. Decca Mono BR3030 (10 in., 15s. plus 4s. 10½d. P.T.). (a) From LXT5424 (5/58); (b) From LXT5454 (5/59).

ROBERT IRVING. *Ballet Suite* (Grettry arr. Lambert): Largo—Andante; Gigue légère; Pantomime; Passepied; Largo; Pantomime; Tambourin; Loure; Air lent; Passepied; Gavotte; Finale. *Ballet Suite No. 1* (Gluck arr. Mottl): Introduction—"Don Juan"; Airs gais and Lento—"Iphigénie en Aulide"; Musette—"Armide"; Air gai—"Iphigénie en Aulide"; Sicilienne—"Armide"; Air gai—"Iphigénie en Aulide". New S.O. of London. Decca Mono BR3017 (10 in., 15s. plus 4s. 10½d. P.T.). From LXT5083 (5/58). Item marked is also available on CEP831 (7 in., 11s. plus 3s. 7d. P.T.).

The *Sleeping Beauty* selection explains itself; of **Ansermet's** extremely vital, rhythmic, and evocative performance I have written earlier. The highlights don't include the Bluebird, or the *Pas de deux chats*, or the main part of the real *Pas de deux*, or the Lilac Fairy's tune, or the Panorama. But they do include the Waltz and the Rose Adagio, and Aurora's subsequent solo with obligato violin. The *Pas de quatre* listed is what we call Forestan and his sisters. The balance of sound appears to me to favour strings at the expense of wind. The Debussy-Dukas record is something for keeps. *L'après-midi* is given a ravishingly beautiful performance, lovelier even, I think, than the old Beecham 78 that I used to play almost daily. *La Péri* too, a gorgeously voluptuous piece, is accorded the full treatment; the Fanfare is included on this reissue, by the way. And the mono sound is gloriously rich and sensuous. All these three discs are part of a Decca Series called Favourite Ballet Music. *La Péri* will have found new friends since Fonteyn and Some gave their unforgettable interpretation of Ashton's choreography. But whose favourite is the Grétry Suite, or that tiresome old Gluck-Mottl piece of jiggery pokery? Not mine, and certainly not in recording so hard and uncomfortable.

W.S.M.

ZINO FRANCESCATTI. *Violin Concerto* (Beethoven). Franciscatti (violin), Philadelphia Orch./Ormandy. Philips Mono GBL5506 (12 in., 16s. 11d. plus 6s. 7d. P.T.). From 38CX1011 (11/52).

FÉRENC FRICSAY. *A Midsummer Night's Dream* (Mendelssohn): Overture; Scherzo; Fairy's March; V-n. Spotted Snakes; Intermezzo; Nocturne; Wedding March; Dance of the Clowns; Finale. Streich (sop.), Eustrati (cont.), Berlin Radio Chamber Choir and Berlin P.O. D.G.G. Heliodor Mono 478032 (12 in., 15s. 10d. plus 6s. 2d. P.T.). From DGM18001 (2/56).

PABLO CASALS. (a) *Elegie* (Faure). (b) *Les Rois Mages* (Casals). (c) Ensemble of ten 'cellos with the Lamoureux Orch. cond. Casals, (d) 'Cello Ensemble of the Lamoureux Orch. directed Casals. Philips Mono ABE10161 (7 in., 11s. plus 3s. 7d. P.T.). From ABL3273 (2/60).

Franciscatti's recording of the Beethoven Violin Concerto was the best available in its day, and though its day is now so far distant in time as to make a certain amount of surface noise inevitable, the playing, needless to say, has not dated at all. In spite of the background noise (you soon get used to it), this splendid performance backed by first-class orchestral playing seems to me superb value for twenty-two shillings, and I don't know another cheap recording of the work to touch it. **Fricsay** plays all the more considerable pieces in Mendelssohn's *A Midsummer Night's Dream* music, though not some of the pleasant

ov-
ra's
e de
lka;
ois.
in.,
59).
saw
in.,
58);

ert);
ime;
urin;
male.
on—
e en
genie
rai—
don.
04d.
also
T.).
ins
tal,
e I
on't
ats,
or
na.
the
olo
atre
his
to
nd.
ing
gly
I
sed
a
led
led
no
All
ies
will
nd
er-
ut
nat
ry
in

n).
h./
ld

um
h;
er;
le.
tio
tor
.).

ois
he
llo
ed
us

t-
st
is
a
e,
at
u
-
g
o
p
y
n
m
at

THIS IS STEREO SOUND



Not the gimmicks and inessential by-products of the medium, interesting as they are . . . not trains, not fire engines, not racing cars, but *music* . . . the *whole* music . . . music reproduced naturally, as you hear it 'in the flesh', with the dimension you've always missed in recorded music before the days of stereo. *This* is stereo sound.

Decca offers a wide choice of instruments enabling you to enjoy this new experience. If you want custom-built equipment of the highest quality, base it on the incomparable Decca ffs* pick-up. If you want the same quality ready-built into a piece of furniture of unsurpassed elegance, there is the Decca Stereo Decola. If your choice is for a smaller, but still superbly life-like, image of the music at a very reasonable price, Decca offers an unequalled range of Stereograms. Thus whatever your circumstances *you* can enjoy the whole of the music from records with stereo. And from no source will you find a more extensive repertoire of stereo discs, with a more responsible, imaginative *and musical* use of stereo, than Decca's. A selection from this catalogue is given on pages 2 and 3 of this supplement, with a further selection from the RCA list on page 4.

* Full frequency stereophonic sound



THIS IS STEREO SOUND



UCCINI

LA BOHEME

Renata Tebaldi, Carlo Bergonzi, etc.

conducted by Serafin

SXL 2170/1

Joan Chissell gives the highest praise to the mono set we sent her to review. The stereo production will never leave his office. The sense of movement it conveys is quite incanny; . . .

GRAMOPHONE RECORD REVIEW

WAGNER

DAS RHEINGOLD

George London,

Kirsten Flagstad, Set Svanholm,

Gustav Neidlinger, etc.

conducted by Georg Solti

SXL 2101/3

Winner of the 1959 Académie du Disque Française Grand Prix.

... must surely be one of the finest operatic recordings ever made.

THE EVENING NEWS

VERDI

AIDA

Renata Tebaldi, Giulietta Simionato,

Carlo Bergonzi, etc.

conducted by Karajan

SXL 2167/9

Winner of the 1960 Académie du Disque Française Grand Prix—the first time that this award has been won by the same company two years running.

'With the aid of stereo technique Decca has established . . . an entirely new concept of opera recording. By it opera is emancipated from the studio . . . this is a stupendous production . . .'

GRAMOPHONE RECORD REVIEW

GILBERT and SULLIVAN

H.M.S. PINAFORE

(Complete with dialogue)

The D'Oyly Carte Opera Company

conducted by Isidore Godfrey

SXL 4081/2

'... here is all the music and song in its proper setting of dialogue so beautifully "staged" that in stereo you can almost feel it happening around you ...'

RECORDS AND RECORDING

JOAN SUTHERLAND OPERATIC ARIAS

including the Mad Scene from 'Lucia di Lammermoor'

SXL 2159

We said 'The finest coloratura singing put on record in 25 years'; THE GUARDIAN said 'My only doubt about Decca's claim is, that it is far too modest ...'

SCHUBERT

PIANO QUINTET IN A—'THE TROUT'

Clifford Curzon

with members of The Vienna Octet

SXL 2110

'On all counts this new Decca is a most beautiful record.' THE GRAMOPHONE

BERGANZA

SINGS ROSSINI

SXL 2132

'A most exciting issue in every way. . . a singer who can stand comparison with the very greatest mezzos of the past.'

STEREO RECORD GUIDE

DECCA ffs PICK-UP



the finest in the world. The source of your stereo reproduction is the pick-up. If you are satisfied only with the finest components in your equipment, the Decca ffs cartridge is a sine qua non. Complete with arm the price is only 20 guineas. And now you can also buy supplementary heads: one with a 0-0009" radius diamond for mono LPs and EPs (the stereo head gives wonderful results from modern microgroove discs

but a separate mono head may be found desirable for some others); and one with a 0-0028" radius diamond for 78s. These cost £10: 19s. each (head only), and they are internally weight compensated to give the recommended playing weight when fitted to the ffs pick-up arm. They give such quality of reproduction as you would never credit until you have heard it.



TCHAIKOVSKY

THE NUTCRACKER

L'Orchestre de la Suisse Romande

conducted by **Ernest Ansermet**
SXL 2092/3

'... a recording which is spectacular not only by its degree of spaciousness but even more in the beautifully rich sound it gives to the strings... The feeling of a concert hall behind the loudspeakers is also frequently apparent...' STEREO RECORD GUIDE

RAVEL

DAPHNIS ET CHLOE

The London Symphony Orchestra

and **The Covent Garden Chorus**

conducted by **Monteux**
SXL 2164

'There is only one word for this work, this performance, and this recording, and that is—ravishing.' THE GRAMOPHONE

R. STRAUSS

**ALSO SPRACH
ZARATHUSTRA**

The Vienna Philharmonic Orchestra

conducted by **Karajan**
SXL 2154

'This is one of the finest Strauss performances I have ever heard;... The Decca recording is brilliant and full-blooded, ...' HI-FI NEWS



GRIEG

PEER GYNT—Suites 1 and 2

The London Symphony Orchestra

conducted by **Eivind Fjeldstad**
SXL 2012

'What impresses one at once is the new spaciousness and added depth... the results are wholly satisfactory... and... the performance has an unusual authenticity.' GRAMOPHONE RECORD REVIEW

GRIEG

PIANO CONCERTO IN A MINOR

with **The London Symphony Orchestra**

conducted by **Eivind Fjeldstad**

FRANCK

VARIATIONS SYMPHONIQUES

LITOLFF

**SCHERZO from CONCERTO
SYMPHONIQUE**

with **The London Philharmonic Orchestra**

conducted by **Sir Adrian Boult**
Clifford Curzon

SXL 2173

'This seems to be Curzon at his best, and it is certainly one of the most desirable versions of Grieg's lovely concerto.' THE GRAMOPHONE



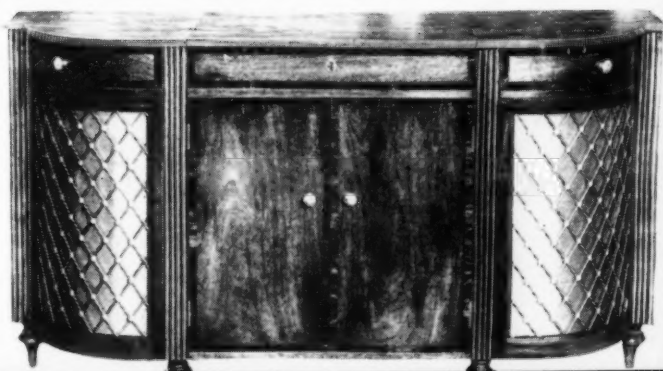
**Jean
Sutherland**

OPERATIC VOICES
The Voice of a Generation
Includes:
The Flower Song
The Flower Song
The Flower Song

DECCA
STEREO RECORDS



The illustration shows
the Decca Stereo Decola
in a mahogany Regency
reproduction cabinet
(395 guineas).
It will also be available
in contemporary style.



the finest record reproducer in the world. Featuring the
f'ss pick-up (together with head for 78s) and amplifiers of
appropriate quality; specially mounted transcription turntable;
high fidelity VHF radio; twin multi-speaker arrays (patent
applied for) to ensure the fullest enjoyment of the advantages
of stereo from anywhere in the room; generous record storage

THIS IS STEREO SOUND

RIMSKY-KORSAKOV SCHEHERAZADE

The London Symphony Orchestra
conducted by Monteux
SB-2003

'...superlatively good performance... The RCA recording is wider in range and this gives extra definition and separation... the brass in The Story of Prince Kalandar vividly shows just what stereo can do to enhance this kind of music.' STEREO RECORD GUIDE

MUSSORGSKY/RAVEL PICTURES FROM AN EXHIBITION

The Chicago Symphony Orchestra
conducted by Reiner
SB-2001

'The stereo sound is nothing short of staggering... this is overwhelming as sheer glorious sound.'
GRAMOPHONE RECORD REVIEW



OFFENBACH/ROSENTHAL

GAIETE PARISIENNE remainder of 2nd side: KHACHATURIAN Gayne Ballet

The Boston Pops Orchestra
conducted by Arthur Fiedler
SF-5036

'The sound flashes with colour... The orchestra romps through the music with infectious and boisterous gaiety... the stereo is marvellous.' STEREO RECORD GUIDE

STRAVINSKY THE RITE OF SPRING The Paris Conservatoire Orchestra conducted by Monteux SB-2005

'This is superb stereophonic sound, so good that I found I was listening blissfully unconscious of two loudspeakers and only enjoying a performance even more vivid than the several good monaural versions of recent years.'
THE GRAMOPHONE



RACHMANINOV

PIANO CONCERTO NO. 3 IN D MINOR

Van Cliburn
with the Symphony of the Air
conducted by Kiril Kondrashin
SB-2048

'...this is a performance for all time...'
STEREO RECORD GUIDE

WITCHES BREW

The New Symphony Orchestra of London
conducted by Alexander Gibson
SB-2020

'Most of the items are already well-known to LP but the present issue gains tremendously from the advantages of stereo, which become more and more obvious the closer the acquaintance.'
GRAMOPHONE RECORD REVIEW



...is the title of a booklet specially commissioned and published by Decca to give you the facts about stereo. In this advertisement—and, indeed, in all we do—we have tried to emphasise that stereo is a genuinely musical step forward. This is Stereo Sound does what there is no room for us to do here: gives a full and simple explanation of how stereo recording and reproduction

work. It also includes details of Decca reproducers and of a limited selection of stereo discs on all Decca-group labels. Copies are available free from us. If you want fuller details of any of the records listed in this supplement, you can find them in the Decca-group stereo catalogue, available from dealers or direct from us, price 3d.

STERE

STERE
CORDS

becca
on of
abels
n us.
y of
ment,
group
deal-
34.

SE 1



trif
for
the
into
and
"pi
"N
set
Ber
sing
like
bel
aln
atn
ver
ne
The
rev
as
Ag
pla
pla
wit
are
Ca
in
ber
FE
ER
WT
ER
FE
SH
ma
the
are
eq
in
in
no
va
as
2
pr
ru
un
W
th
at
in
su
va
Su
is
sl
ble
of
the
ver

trifles such as the Luthicre Funeral March for Pyramus and Thisbe, or the piece where the Wedding March dissolves surprisingly into the Fairy music. "You spotted Snakes" and the fairy finale are sung in German, "Philomel" losing its individuality as "Nachtigal", but as Mendelssohn originally set a German translation for production in Berlin I suppose one cannot complain. The singing is delightful, though I would have liked more of the fairy music on the violins behind the voices in the last chorus; it is almost inaudible. Fricsay gets more of the atmosphere of the overture than in the new version reviewed elsewhere this month, and he is better recorded. A pleasant record. The two pieces conducted by Casals were reviewed last month when they were issued as fill-ups to Beethoven's "Geister" Trio. Again the label states that the Fauré is played as a solo by Casals, but it is in fact played by a number of orchestral 'cellists with Casals on the rostrum. Massed 'cellos are worth hearing once in a while, and Casals seems to be a most sensitive and sincere conductor. His own piece is gravely beautiful. R.F.

FERENC FRICSAY. *Waltzes from The Sleeping Beauty and Swan Lake* (Tchaikovsky). Berlin Radio S.O. D.G.G. Mono EPL30407 (7 in., 12s. plus 3s. 11d. P.T.). From DGM19116 (11/58).

ERNEST ANSERMET. *Swan Lake Ballet* (Tchaikovsky): Waltz; Dance of the Cygnets; Pas de deux. *Suisse Romande*. Decca Mono CEP680; ★Stereo SEC8041 (7 in., 11s. plus 3s. 7d. P.T.). Mono from LXT5501-2 (4/59); Stereo from SKL2107-8 (4/59).

WILLEM VAN OTTERLOO. *Sleeping Beauty* (Tchaikovsky): Pas de Caractere; Waltz. V.S.O. Philips Mono SBF191 (7 in., 5s. 3d. plus 1s. 8d. P.T.). From ABE10105 (7/59).

ERNEST ANSERMET. *Nutcracker Ballet* (Tchaikovsky): Overture; Chinese Dance; Russian Dance; Dance of the Sugar Plum Fairy; Waltz of the Flowers. *Suisse Romande*. Decca Mono CEP682; ★Stereo SEC6039 (7 in., 11s. plus 3s. 7d. P.T.). Mono from LXT5493-4 (4/59); Stereo from SKL2091-2 (4/59).

JEAN MARTINON. *Les Patineurs* (Meyerbeer): Entrée; Pas seul; Pas de deux; Pas de trois; Pas des Patineurs; Finale. *Israel P.O.* Decca Mono CEP629; ★Stereo SEC5040 (7 in., 11s. plus 3s. 7d. P.T.). Mono from LXT5456 (12/58); Stereo from SKL2021 (12/58).

PIR THOMAS BEECHAM. *Zemire et Azor* (Gretry): Ballet Suite—complete. R.P.O. H.M.V. Mono 7ER5169 (7 in., 11s. plus 3s. 7d. P.T.). From ALP1056 (4/59).

Fricsay's waltzes give a selection that many modest collectors will fancy; but though the sound is lively, the performances are over-driven and loaded with the musical equivalent of heavy cheap scent. Otterloo in the waltz is a trifle heavy, and unstylish in his phrasing, but more gratifying; however the other side has only curiosity value since The Puss Duet, which should last only a minute or so, is spun out to 2 mins. 10 secs. (bad value even for its price) by dint of spectacularly ham-fisted rubato—my ears would not believe such unmusical mauling. Ansermet's Beauty Waltz is much the most musical of the three, and the other two items will also attract attention, though the violin solo in the G flat adagio (Odette with Siegfried's support and the corps de ballet's connivance) is rather measly. The Nutcracker Suite, in all but name (three items missing), is a very tempting EP; the mono sounds slightly more lifelike—the stereo is rather blowsy. Martinon's dazzling treatment of *Les Patineurs* (minus two numbers from the suite) is another worth recommending; very high-powered playing from the Israel

Orchestra. The Grétry suite is fundamentally one of Beecham's dullest lollipops, with only one and a bit real tunes in it; but the master touch makes almost all of it sound like real music, so skillfully does he polish the base metal into a semblance of precious stone, and such winning sound does he draw from the orchestra. The best number of all, the Pantomime, is also available on a ten-incher (Philips SBR6215) together with sundry succulent sweetmeats, among them Massenet's *Last Sleep* and Berlioz's *Trojans March*. More expensive, but honestly more fun. The recorded sound on the new EP transfer is a bit fierce at times. W.S.M.

IVRY GITLIS. (a) *Violin Concerto* (Stravinsky). *Colonne Concerts Orch./Byrns*. (b) *Violin Concerto*. *Vienna Pro Musica Orch./Strickland*. Vox Mono PL10760 (12 in., 30s. plus 9s. 9d. P.T.). (a) from PL9410 (11/56); (b) from PL8660 (5/55).

Despite my unbounded admiration for Stravinsky I have to admit that of the two concertos on this disc it is undoubtedly Berg's that is the greater masterpiece—in fact one of the very finest works written between the wars. It is becoming fashionable to decry Berg ("the Puccini of the tone-row") in comparison with Schoenberg's other favourite pupil, Webern, but one would have to be deafened by prejudice not to recognise the great qualities of this work—deeply expressive, yet at the same time perfectly lucid. Or at least, that is what it should be. This recording gives such a close perspective to the soloist that Berg's intricate balance of sonorities is completely misrepresented; themes of the utmost importance in the orchestra are at times practically inaudible behind the solo violin's figuration, or in a maze of excessive reverberation. Moreover the dynamic range is very limited, so that the quieter passages do not provide anything like as much relaxation as they should. Anyone making the concerto's acquaintance from this record might be forgiven for regarding it as the turgid over-romantic horror as which it is sometimes painted.

Stravinsky's much simpler texture is more clearly recorded, and Byrns also provides a far more finely chiselled accompaniment than William Strickland does for the Berg. Gitlis gives remarkable performances of both concertos; it may well be the recording that gives the impression that he never relaxes the tension of his playing. As the only version of Stravinsky's concerto this can safely be recommended, but if the Berg is your main interest it has to be said that Columbia's version with Gertler and Kletzki (33C1030) is both more sensitive and more satisfactorily recorded. J.N.

CARL SEEMANN. (a) *Piano Concerto No. 25* (Mozart). (b) *Piano Sonata No. 10* (Mozart). Seemann (piano). Munich P.O./Lehmann. D.G.G. Heliodor Mono 479011 (12 in., 15s. 10d. plus 5s. 2d. P.T.). (a) from DG16014 (3/56); (b) appears for the first time in this country.

Both of these are sound, rather unexciting performances, quite adequately recorded: just the sort of thing, in fact, which one has a right to look for on the cheaper labels. This is the only cheap version of the great C major concerto I should point out, although several of the more expensive

ones offer another whole concerto as a backing. My own choice would probably still be Serkin's brilliant performance, coupled with K.453; it is rather hard-driven, but K.503 at any rate stands up very well to this treatment. Nevertheless there is a good guinea's-worth of music on the present disc, by any standards. J.N.

IGOR STRAVINSKY. *The Firebird Suite* (Stravinsky): Introduction and Dance of the Firebird; Infernal Dance; Berceuse and Finale. New York P.O. Philips Mono ABE10157 (7 in., 11s. plus 3s. 7d. P.T.). From Philips AO1307L (1/60).

I should have mentioned, when reviewing the reissue of Stravinsky's own *Firebird* last month, that he included in his selection from the ballet score two more numbers than we usually hear—a Pas de deux and the Princesses' dance with the magic apples. On the present seven-incher, presumably taken from the same tapes, these two extra numbers are dropped, and also the Princesses' Horovod, so that we are left with a selection that is just one number short of the usual suite. It is a good deal of music to get on to one EP disc, and the sound is rather shrill; nevertheless it is a very economical way of getting an idea of how Stravinsky himself takes this long-suffering score—too often souped up to make a conductor's holiday. J.N.

BRUNO WALTER. *Symphonies*. (a) No. 25, K.183; (b) No. 28, K.200; (c) No. 29, K.201 (Mozart). Columbia S.O. Philips Mono GBL5602 (12 in., 16s. 11d. plus 5s. 7d. P.T.). (a) and (b) from ABR4000 (6/57); (c) appears for the first time in this country.

BRUNO WALTER. (a) *Concerto for violin and cello*, Op. 102; (b) *Variations on a Theme by Haydn*. "St. Anthony Chorale" (Brahms). Stern (violin), Rose (cello). New York P.O. Philips Mono ABL3289 (12 in., 30s. plus 9s. 9d. P.T.). (a) from GBR6534 (4/59); (b) from ABE10068 (8/58).

BRUNO WALTER. (a) *Siegfried Idyll* (Wagner). (b) *Don Juan: Death and Transfiguration* (Richard Strauss). New York P.O. Philips Mono GBL5504 (12 in., 16s. 11d. plus 5s. 7d. P.T.). (a) appears for the first time in this country. (b) from ABR4058 (4/57).

The first of Bruno Walter's discs contains three of the most captivating of Mozart's symphonies, and since one performance on the record appears for the first time, perhaps I may make that an excuse to comment on all this Mozart conducting more fully than we usually do with reissues, J.N., in the original review of two of them, found Walter's style over-romantic, with too much sentiment—and even brought in *Sturm und Drang* and *Werther*. In fact, he damned these performances utterly. I want, not to contradict him, but to express a different view.

While it may be true to call Walter's Mozart conducting romantic, the adjective tends to mislead in that it suggests a lack of freshness, a Wagnerian's view of Mozart. But Walter is far too great an artist (and Mozartian) for that, and these performances are to me as young and fresh as the music itself. I find it difficult, too, to dismiss an artist who plays music with such evident love for every phrase, for every shade and implication it contains.

I do not mean to suggest that this is necessarily the most perfect way to conduct Mozart nor is it, in fact, my own idea of Mozart interpretation. But the important thing, surely, is that Walter is an artist of such greatness that he can make one give oneself up to his artistry, for the time anyway, and there are few, very few, such

artists in the world at any one moment. Fashions change. As recently as just before the last war Walter was held to be a supreme Mozart conductor. Now the rage is for a quite different style. All right, as long as there is still a great conductor at the desk. But give me Walter every time rather than the uninspired time-beating that all too often passes for Mozart interpretation these days.

These performances gave me almost unalloyed pleasure, simply because I was listening to such artistry, only the first movement of No. 25 disturbing me by what I thought disconcerting speed variation. In No. 25 only the Minuet repeats are made; in the others, the first half of each finale is repeated as well. The sound is excellent. In fact, I recommend this disc to all but the very pure.

The coupling of Brahms's *Double Concerto* with his *St. Anthony Variations* needs little more than a mention, for this superb performance of the concerto (about which nobody is likely to disagree) is still in the catalogue anyway, complete on a 10-inch disc. But it is obviously a good idea to issue major works in a number of different forms, to suit the varying requirements of home library builders, and this issue is to be welcomed. The *Double Concerto* is notoriously a difficult work to bring off successfully—nine performances out of ten start out with high hopes and end with disappointment—but here, for repeated pleasure, is just about the greatest I have ever heard, and I do beg all Brahms lovers not to overlook it. The actual sound of the Variations is less good, thin and sometimes strident, and I would advise going for some other version of these, buying the 10-inch record of the Concerto (Philips GBR6534).

The remaining Walter disc is less successful still in the way of sound, and my copy had a really dreadful swish at the start of *Death and Transfiguration*, disastrous to enjoyment of the music. *Don Juan* suffers from poor climax sound and a faint sense of unsteadiness at the end. The *Siegfried Idyll*, however, is a most beautiful performance in entirely satisfactory sound, and since this seems to me to be the outstanding piece of the three, in every way, I much hope Philips will make it available on its own or in some more wholly recommendable coupling.

T.H.

WAGNER. (a) *Rienzi*: Overture. Bavarian Radio S.O./Lehmann. (b) *The Flying Dutchman*: Overture. Berlin Radio S.O./Fricasay. (c) *Lohengrin*: Prelude to Act I. Bavarian Radio S.O./E. Jochum. (d) *The Mastersingers*: Prelude to Act I. Württemberg State Orch./Leitner. D.G.G. Helidor Mono LPX29260 (12 in., 15s. 10d. plus 5s. 2d. P.T.). (a) from DG17065 (11/58), (b) from DG17092 (6/56) and (d) from DG19047 (4/57). Item (c) is new.

MOLINARI-PRADELLI. *The Barber of Seville* (Rossini). V.S.O. Philips Mono SBF158 (7 in., 5s. 3d. plus 1s. 8½d. P.T.). From GBR6022 (12/58).

SIR JOHN BARBIROLLI. *Egmont Overture* (Beethoven). Halle Orch. H.M.V. Mono 7P233 (7 in., 5s. 3d. plus 1s. 8½d. P.T.). From DB21139 (12/50).

These records of overtures are led by the D.G.G. disc called "Wagner: Overtures and Preludes", with four different conductors, all good Wagnerians, and some satisfying performances and recording. I thought Lehmann could have made more of the magical trumpet A, swelling and dying, at the start of *Rienzi*, but that apart,

his performance is well-played and enjoyable. Fricasay gives a good account of the *Flying Dutchman*, even if it isn't quite the most cheerily exciting one I have ever heard. Jochum does the *Lohengrin* Act I Prelude most movingly and Leitner winds up with a sound *Meistersinger* Prelude. A recommendable collection and a good record.

Molinari-Pradelli brings off Rossini's *Barber of Seville* enjoyably and the sound is excellent; but since this is one of Philips' "Musical Gems" series we have a turn-over in the middle of the music. And what a bad one. The music just fizzles out at the end of the side and this, I suggest, is too casual to be tolerable.

Much better in this way is the H.M.V., "Your Kind of Music" disc of the *Egmont Overture*, where the turn-over, while inevitably tiresome, is reasonably managed. The recording dates from at least 1950 and I wasn't surprised to find some lack of thrill in the climax sound; nevertheless, remembering its date, it isn't at all bad. **Barbirolli** conducts a fiery, intense performance at a speed that rather reminds me of Toscanini's record of the same piece.

T.H.

INSTRUMENTAL

ALBERT SCHWEITZER. (a) *Prelude in C major*, BWV 531. (b) *Choral Prelude*, "Gelobet seist du, Jesu Christ", BWV 604. (c) *Prelude in D major*, BWV 532 (Bach). Schweitzer (organ). Philips Mono ABE10066 (7 in., 11s. plus 3s. 7d. P.T.). Items (a) and (c) from ABL3198 (4/58), (b) from ABL3197 (12/57).

DRUIAN/SIMMS. *Caprice Viennois: Tambourin Chinois: The Old Refrain: Midnight Bells* (Kreisler). Druian (violin), Simms (piano). Mercury Mono XEP0017 (7 in., 11s. plus 3s. 7d. P.T.). From MMA11007 (5/59).

I fear that the only thing these two records have in common is that I did not like them. With the best will in the world I can think of little to say in favour of this little **Schweitzer** disc. The early C major prelude by Bach is shorn of its quite presentable fugue and left on its own, immature and wretched. The D major prelude is not much better. This too is deprived of its fugue, but it seems the two pieces may not have been intended for each other. Nevertheless the prelude on its own does not stand up. The choral prelude is musically more interesting.

The disc of Kreisler pieces introduced me to two items hitherto unknown to me, and I wish *The Old Refrain* was still unknown to me. It must be the worst piece of music ever perpetrated by a musician of real standing. *Midnight Bells* is not much better. The other side is more attractive. It is not Mr. Druian's fault I disliked this disc as he plays the pieces very nicely.

R.F.

★WALTER GIESEKING. *Sonata No. 14, "Moonlight"* (Beethoven). Gieseking (piano). Columbia Stereo ES18255 (7 in., 11s. plus 3s. 7d. P.T.). From SAN 2250 (12/59).

RUDOLF FIRKUSNY. *Impromptus* (Schubert): D.890, No. 2 in E flat major; D.935, No. 2 in A flat major. Firkusny (piano). Philips Mono SBF198 (7 in., 5s. 3d. plus 1s. 8½d. P.T.). From NBL6014 (11/55).

WILHELM KEMPF. *Piano Works* (Chopin): Scherzo No. 3, Op. 39; Berceuse, Op. 57; Impromptu No. 1, Op. 29; Barcarolle, Op. 60; Nocturne No. 3, Op. 9. Kempff (piano). Decca Mono BR3082 (10 in., 15s. plus 4s. 10½d. P.T.). From LXT451 (3/59).

I could not see at first that stereo was adding anything to **Gieseking's** *Moonlight* Sonata until at the end of the first movement it seemed that the treble was coming out of

one speaker and the bass from the other! However more attractive differences appeared in the finale, in which the louder passages certainly had an additional realism. **Gieseking**, perhaps I should add for the benefit of new readers, is wonderfully poetic in the first movement, almost too slow and painstaking in the minuet, and brilliant in a restrained way in the finale. **Firkusny** recorded all eight of Schubert's *Impromptus* in 1955 on a single disc, and the two reissued now are beautifully played. The E flat in particular glitters irresistibly. There is some surface noise on the other, but not enough to matter much. Philips mis-named these works on both sleeve and label; the one from the first set is in E flat, not A flat, and the one from the second set is No. 2 in A flat, not No. 3. The **Kempff** disc is a selection from a Chopin disc of recent origin, itself a selection. He is at his best in the more reflective pieces such as the *Berceuse*, but the big *Barcarolle* goes splendidly too. There are perhaps more exhilarating performances of the scherzo, but this is a fine disc, well recorded.

R.F.

CHORAL AND SONG

PURCELL. *I Love and I Must. The Blessed Virgin's Expostulation—Tell me, some Pitying Angel. Upon a Quiet Conscience—Close Thine Eyes.* Cantelo (sop.) Bevan (bar.), Malcolm (harpichord). Top Rank Mono 15/004 (11s. 3½d. plus 3s. 8½d. P.T.). From XKK508 (10/59).

This is a useful and attractive reissue of part of the "Homage to Henry Purcell" issued in the form of a two-disc album last year. April Cantelo's fine performance of the *Blessed Virgin's Expostulation*, and her excellent singing in *I Love and I Must* are well set off by the duet *Upon a Quiet Conscience*, in which she is joined by Maurice Bevan. George Malcolm is the expert and capable continuo player.

D.S.

KIRSTEN FLAGSTAD. *Kindertotenlieder* (Mahler): Nun will die Sonn' so hell aufgeh'n; Nun seh' ich wohl, warum so dunkle Flammen; Wenn das Mutterlein; Oft denk' ich sie sind nun ausgegangen; In diesem Wetter! Flagstad (sop.), V.P.O./Boult. Decca Mono BR3031 (10 in., 15s. plus 4s. 10½d. P.T.). From LXT5395 (6/59).

For anyone who already owns the *Songs of a Wayfarer* (which was originally coupled with this recording on a 12-inch LP) in some other version, Fischer-Dieskau's perhaps, this new disc at just under a pound is splendid value. Today, we weigh **Flagstad's** interpretation against Ferrier's and Fischer-Dieskau's, but the day will come, I feel sure, when collectors will want to own everything she recorded, just for the sake of her voice. That glorious voice is heard here in a very fine recording, and Sir Adrian and the Vienna Philharmonic form a happy combination. And in any case, Flagstad sings these particular songs most beautifully; Lieder on this scale find in her a fine and sensitive interpreter. Incredible that she was 62 at the time.

A.P.

"THE GRAMOPHONE"

CLASSICAL LP CATALOGUE

NEXT EDITION AVAILABLE MID-MARCH

Price 3s. 6d.

OPERA

ALBERTO EREDE. *Turandot* (Puccini): Popolo di Peikino Gira la cote, gira, girai! Perché tarda la luna? O giovinetto! Signore, ascolta! Non piangere, Liu! Ah! per l'ultima volta! O Chinal! Ho una casa nell' Honan; In questa reggia, o sei mil'anni e mille; Nessun dorma! Tu che di gel sei cinta; C'era negli occhi tuoi. **Tebaldi** (sop.), **del Monaco** (ten.), **Giordano** (bar.), **Corena** (bass), **Zaccaria** (bass), **Ercolani** (ten.), **Carlin** (ten.), **Borkh** (sop.). Chorus and Orch. of the Santa Cecilia Academy. Decca Mono LXT5549: ★Stereo SX12175 (12 in., 28s. 9d. plus 9s. 4d. P.T.), Mono from LXT5128-30 (12/55), Stereo from SX12078-80 (4/55).

TULLIO SERAFIN. *Madama Butterfly* (Puccini): Binha dagli occhi... Vogliatemi bene! Un bel di, vedremo! Scuoti quella fronda di illegio; Io so che alle sue pene... Addio fiorito asil! Con onor muore. **Tebaldi** (sop.), **Bergonzi** (ten.), **Cossotto** (m.-sop.), **Sordello** (bar.). Santa Cecilia Academy Orch. Decca Mono BR3023 (10 in., 15s. plus 4s. 10jd. P.T.). From LXT5468-70 (2/55).

FRANCO CAPUANA. *La Fanciulla del West* (Puccini): Che faranno i vecchi miei la lontana... Jim, perché piangi? Dove eravamo?... lavami e sarò bianco come neve; Ti voglio bene, Minnie... Minnie, dalla mia casa son partito... Laggiu nel soleddo; Siete pronti? Ch'ella mi creda libero e lontano. **Tebaldi** (sop.), **del Monaco** (ten.), **MacNeil** (bar.), **Tozzi** (bass), **di Palma** (ten.), **Giorgetti** (bar.), **Peruzzi** (bar.), **Canato** (bar.), **Guagnini** (ten.), **Carlin** (ten.), **Mercuriali** (ten.), **Morresi** (bass), **Santa Cecilia Academy Chorus and Orch.** Decca Mono BR3022 (10 in., 15s. plus 4s. 10jd. P.T.). From LXT5462-5 (12/55).

My quarrel with Decca's *Turandot* highlights, conducted by Erede, is more a matter of contents than casting. "Nessun dorma" and "Tu che di gel" are both faded at the end; they could have been extended to acceptable finishes if the final duet (which starts in the middle of "Del primo pianto") and chorus had been omitted—they are not highlights of the opera for me, in fact aren't even by Puccini, and aren't particularly well sung. On the other hand Inge Borkh tussles victoriously with "In questa reggia", Tebaldi touches me a good deal in "Signore, ascolta", and the Trio of the Masks is exceptionally well sung (a pity too that the whole of this wonderful scene couldn't be included). The first side comprises the first scene of the opera, complete to the disappearance of the execution procession, and from "Signore, ascolta" to the end of the act—good selection. The stereo is impressive, the mono recording rather oppressive in places; a very striking cover picture of the three Masks.

The ten-inch *Butterfly* selection is a good bargain, though as last month I wish that the love duet could start earlier, at "Viene la sera". I enjoy Bergonzi and Tebaldi a good deal in this scene, though you may think that Serafin drags out the slushy element to excess (but that's what a love duet is for). Fiorenza Cossotto partners Tebaldi to admiration in the Flower Duet. "Un bel di" starts straight in, without the lead-in ("Weeping? and why" at Sadler's Wells), and is given a slow fade at the end. The acoustic is particularly attractive, with a pronounced stereo illusion in the love duet.

If you've hesitated to acquire Decca's complete *Girl of the Golden West*, this highlights record is an excellent substitute, and will probably make you hanker for the whole thing. Like A.P., who reviewed it rapturously, I was bowled out by Decca's *Girl*, and bowed out again listening to these excerpts: Giorgio Tozzi jerking the tears as he sings about the doggies back home; Tebaldi magnificent in the Bible

scene, and the card game, and Minnie's final appeal to the miners—this role might have been made for her; Cornell McNeil very convincing as Minnie's rival suitor, and Del Monaco of whom we hear rather little. Capuana conducts the enthralling music with great vitality, and the mono recording (previously I had only heard the marvellous stereo) is extremely rich and atmospheric. W.S.M.

HERBERT VON KARAJAN. *Il Trovatore* (Verdi): Che più l'arresti... Tacea la notte placida; Di geloso amor; Vediti le fosche... Stride la vampal; Mal reggendo all'aspro assalto; Perigliarti; Di quella pira; Siam giunti... Timor di me?... D'amor sull'ali rose... Miserere; Mira, di acerbe lagrime... Colui vivrai; Sì, la stanchezza m'opprime... Ai nostri monti; Ti seestai Villa (m.-sop.), Callas (sop.), Panerai (bar.), di Stefano (ten.), Barbieri (m.-sop.), Ercolani (ten.), Chorus and Orch. of La Scala. Columbia Mono 33CX1682 (12 in., 30s. plus 9s. 9d. P.T.). From 33CX1483-5 (11/57).

ALBERTO EREDE. *Il Trovatore* (Verdi): Vediti le fosche... Chi del gitano; Stride la vampal; Il Balen del suo sorriso; Or Co' dadi... Squilli, eheggi; Ah, si, ben mio col'essere; Di quella pira; D'amor sull'ali rose; Miserere; Prima che d'altri vivere Simonato (m.-sop.), Savarese (bar.), Tozzi (bass), del Monaco (ten.), Tebaldi (sop.), Florence May Festival Chorus, Geneva Grand Theatre Orch. Decca Mono BR3024 (10 in., 15s. plus 4s. 10jd. P.T.). From LXT5260-2 (11/55).

TULLIO SERAFIN. *Rigoletto* (Verdi): Quel vecchio maledivani!... Partì siamo! Questo padrone mio... Figlia! Mio padre!... Deh non parlare al misero Gobbi (bar.), Zaccaria (bass), Callas (sop.), La Scala Orch. Columbia Mono SEL1650 (7 in., 11s. plus 3s. 7d. P.T.). From 33CX1324-6 (2/55).

Trovatore is riddled with highlights, and even on a 12-inch disc something's likely to be omitted. On the Columbia record there's no "Il balen" (our grandfathers would have thought this a *sine qua impossibile*), and no Azucena's "Racconto", and no "Ah! si ben mio". But the sides are full already. The strength of the cast is Callas, Panerai, Ercolani (the most euphonious-voiced *comprimario* in the business, surely?), and Karajan, a really great Verdi conductor. So we miss "Il balen" very much, but not the other *lacrimae* mentioned, are glad to have so much of Leonora and Di Luna, and begrudge the space occupied by the wobbly Azucena ("Stride la vampa" is all trills!) and the stodgy, unmelodious Manrico (both verses of "Di quella pira", and as many interpolated top Cs as you could want). Karajan's direction is masterly; again and again he finds the meaning of the situation. But I had better add the rider that P.H.-W. and I do not agree about Karajan or Di Stefano in this set. The Decca highlights are duller. "Il balen" is here, but throatily sung; "Tacea la notte", in which Tebaldi sings so movingly, is not; Del Monaco gives us a rip-roaring "Di quella pira" (again both verses), but also a nagging, unlovesome "Ah! si ben mio". Simonato is a much preferable Azucena. Erede draws lively choral singing in "Or co dadi" (which does not mean "Good heavens, Father") and "Miserere", but inevitably sounds uninteresting after Karajan.

The EP extract from Serafin's *Rigoletto* gives the beginning of the second scene: Rigoletto alone, then with sinister Sparafucile; Rigoletto's great monologue, superbly sung by Gobbi, but split into two parts, and a tantalizing fragment from the duet with Gilda—it stops short of "Ah! veglia, o donna", which is the bit I enjoy most in this performance. Most enjoyable —until it stops. W.S.M.

TEATRO DI SAN CARLO DI NAPOLI (a) *Cavalleria Rusticana* (Mascagni): Gli arancionezzano; Regina Coeli; Intermezzo. **Macneil** (sop.), **Callas** (cont.), *I Fagiolini* (Lancivallo). (b) *Don din don*; (c) Intermezzo. **Chorus**. (d) *Rigoletto* (Verdi): Zitti, zitti; Duca, Duca? Scorrendo uniti remota via. **Tucker** (ten.), **Pandano** (ten.), **Giorgetti** (bar.), **Pasella** (bass). (e) *Don Pasquale* (Donizetti): Che interminabile andirivieni **Chorus**. (f) *Linda di Chamounix* (Donizetti): O tu che regoli gli umani eventi; Viva viva! **Taddel** (bar.), **Stella** (sop.), **Corei** (m.-sop.), **Barbieri** (cont.), *Il Moss* (Rossini): Ah! Dell'empio al potere feroc; Allegro moderato from Dance No. 1 of Ballet, Act 3; Dal tuo stellato soglio Napoli. **Rossi Lemeni** (bass), **Mancini** (sop.), **Danielli** (m.-sop.), **Lazzari** (ten.). Chorus and Orchestra of the Teatro di San Carlo di Napoli cond. **Rapato** (a, b, c), **Mancini** (d, e), **Serafin** (f, g), **Philips Mono CBL5519** (12 in., 10s. 11d. plus 5s. 7d. P.T.). Items (a, b, d) appear for the first time in this country, (c) from ABL3256 (11/55), (e) from ABL3140-1 (12/55), (f) from A00423-5L (2/55), (g) from ABL3201-3 (12/57).

This record has not made up its mind whether to be an anthology of excerpts from the Philips recordings of lesser-known operas, or simply a mixed-bag of ensemble numbers. I can imagine the Donizetti-Rossini side appealing to those collectors who do not quite want to go in for the full sets: there is enjoyable music here. *Moss* is represented by the opening number, starting with the little march, and going on to a Hebrew chorus, with a short address by Moss's telling his people not to despair, and by a very pretty dance in honour of Iris. And then (with not enough of a pause to divide it from the dance) we plunge into the noble splendours of the Prayer. But be warned that Rossi-Lemeni is an inadequate Moses. The Servants' Chorus from *Don Pasquale* comes off nicely; so does the Act I finale of *Linda di Chamounix*. But in the Brindisi which opens the last act of that opera the chorus are insensitive to the composer's effects of dynamic contrast, and the recording is not clean.

The other side is all quite decent, and the opening of *Cavalleria Rusticana* more than that: there is a real sense of atmosphere about it. Philips have not given any credit to the San Carlo chorusmaster; but whoever he is, he can feel pleased with the results here shown. A.P.

ERICH KLEIBER. *Le Nozze di Figaro* (Mozart): Cinque, dieci; Se a caso Madama; Se vuol ballare, la vendetta, oh, la vendetta! Non so più cosa fare; Cioà faccio; Non più andrai; Porgi amor; Voi, che sapete; Sull'aria; Aprite un po' quegli occhi; Deh vieni, non tardar; Questo giorno di tormenti. **Siepi** (bass), **Gueden** (sop.), **Corena** (bass), **Dance** (sop.), **della Casa** (sop.), **Felbermayer** (sop.), **Rossell-Majdan** (m.-sop.), **Dickie** (ten.), **Meyer-Welting** (ten.), **Poelli** (bar.), **Freeghboof** (bass), **V.P.O.** Decca Mono BR3025 (10 in., 15s. plus 4s. 10jd. P.T.). From LXT5088-91 (11/55).

CLEMENS KRAUSS. *Salome* (Richard Strauss): Tanz für mich, Salome... Dance of the Seven Veils; Es ist kein Laut zur Vernehmung. **Patsak** (ten.), **Kenney** (m.-sop.), **Gelts** (sop.), **Braun** (bar.), **V.P.O.** Decca Mono BR3021 (10 in., 15s. plus 4s. 10jd. P.T.). From LXT1263-4 (5/54).

This is a good ten-inch potted *Figaro*, and the performance is by now a classic. I'm sorry that Kleiber never allowed Danco or Della Casa the appoggiaturas that are so necessary in "Non so più" and "Porgi, amor" (the blunt endings sound like dropped aitches, only not so characteristic), and I regret that he started "Aprite un po'" so meekly—this is the voice of revolution! "Deh vieni" is as beautifully sung, by Guden, as any performance I have heard since Elisabeth Schumann. "Questo giorno", if you don't recognize it, is the final ensemble, after Rosina has forgiven her husband.

The only highlights in *Salome*, from a

commercial point of view, are the Dance and the final scene. Here they are, in the famous **Clemens Krauss** recording. Goltz is steadier than usual, but her voice quickly creates listener-fatigue, with its individual timbre emphasized by an uncomfortable balance that stifles the orchestra and thrusts the singers under your nose. W.S.M.

JOSEF KRIPS. *Don Giovanni* (Mozart): Madamina, il catalogo è questo; La ci darem la mano; Ah! fuggi il traditor!; Or sai, chi l'onore; Dalla sua pace; Finch'han dal vino; Batti, batti, o bel Masetto; Deh vieni alla finestra; Vedrai carino; Il mio tesoro; Questo è il fin. **Corena** (bass), **Siepi** (bass), **Gueden** (sop.), **della Casa** (sop.), **Danco** (sop.), **Dermota** (ten.), **Berry** (bar.), V.P.O. Decca Mono BR3025 (10 in., 15s. plus 4s. 10yd. P.T.). From LXT5103-6 (10/55).

This 10-inch *Don Giovanni* disc is a cut-down version of the 12-inch LXT5443, which is in turn a selection of "highlights" from Decca's complete recording of the opera on LXT5103-6. Reviewing the 12-inch record, A.P. regretted the absence of "Non mi dir"; I echo his grievance, and in the present case mourn the disappearance of "Mi tradi", for which I would willingly swap "Ah fuggi il traditor!" and the Champagne Aria. Still, you can't get everything on to a single record, and there is a wealth of lovely music here, splendidly sung and beautifully recorded. D.C.

HISTORICAL

TWENTY GREAT TENORS. **Enrico Caruso.** *Cavalleria Rusticana*: Siciliana (1903). **Francisco Tamagno.** *Il Trovatore*: Die quella pira (1903). **Lucien Muratore.** *Romeo et Juliette*: Ah, leve-toi soleil (c. 1910). **Giovanni Martinelli.** *I Pagliacci*: Vesti la giubba (? 1928-9). **Leon Escalais.** *Samson et Dalila*: Arretez, O mes frères (1905). **Edmond Clément.** *La Dame Blanche*: Ah, quel plaisir (? 1905). **Giovanni Zenatello.** *Otello*: Ora e per sempre addio (?). **Fernando de Lucia.** *Werther*: Ah non me ridestar (1913-16). **Hipolito Lazaro.** *I Puritani*: Vieni fra questa braccia (c. 1916-20). **John O'Sullivan.** *Otello*: Esultate (? 1928). **Tito Schipa.** *Tosca*: Recondita armonia (? 1920). **Aurilano Pertile.** *Fedora*: Amor ti vieta (c. 1907). **Giacomo Lauri-Volpi.** *I Puritani*: A te o cara (1920). **Richard Tauber.** *Turandot*: Non piangere Liu (c. 1930). **Leo Slezak.** *William Tell*: O Mathilde (1908). **Alessandro Bonci.** *La Fanciulla del West*: Ch'ella mi creda (1913). **John McCormack.** *Tosca*: E lucevan le stelle (1908). **Francesco Vignani.** *Profeta*: Sopra Berta (1906). **Francesco Marconi.** *Lucia di Lammermoor*: Tu che a Dio (1908). **Amedeo Bassi.** *Siberia*: Incontra per via (1906). T.A.P. Mono T303 (12 in., 30s. plus 9s. 9d. P.T.).

I imagine the most immediate reaction of most collectors on scanning this list of "20 Great Tenors" will be one of amazement at the non-inclusion of Gigli's name. On any count this must be considered regrettable, for despite Gigli's occasional faults of style, he was without any doubt one of the very greatest tenors of this century, and some of his recordings are of surpassing beauty, and worthy of inclusion in any company. On the other hand, it seems difficult on the showing of the examples given here, or on the known history of the artists, to justify the space given to the examples by Lazaro, O'Sullivan and possibly one or two others.

I have always felt that Escalais has been over-praised in recent years. He undoubtedly possessed a powerful voice with strong top notes and could execute a neat shake, but his intonation is always suspect, and the voice is devoid of real beauty of timbre. Clément's "Quel plaisir d'être soldat" sounds like an early Pathé recording, since the quality of sound is primitive, and the piano is used for accompaniment.

It is not really representative of this delightful singer. The unpublished Tamagno "Di quella pira" is interesting, and the high C's (probably B's at correct speed) are held longer than in the published version. Caruso's Zonophone "Siciliana" is the best of this series from a recording point of view, and dates from early 1902, whether before the G. & T. recordings of March 1902 or just after is still a point of debate among collectors. Martinelli's "Vesti la giubba" is not the Victor recording of 1927, but is certainly early electric, and may be either an Edison or the soundtrack from an early "talkie".

The notes call for some correction, when the writer says, "The tenor voice from the days of Monteverdi and Peri through the castrato period to modern times has been universally worshipped . . . Whether it was the castrati Porpora or Farinelli, or Mario, Campanini, Duprez or Rubini, each had his own group of hero worshippers". But Porpora and Farinelli were not tenors but male sopranis! The whole object of the barbarous operation was to preserve the range and quality of the unbroken voice. In other words their range was exactly an octave higher than in the case of a tenor.

One other point which cannot pass is the reference to De Lucia, who, it is stated, had a range extending to F above high C, and could also descend to the bass clef. I know of no evidence to suggest this, certainly there are no recordings of De Lucia which would support such a claim, while, on the other hand, Fred Gaisberg, who recorded him on many occasions, wrote that De Lucia had a short voice, which he used with exquisite skill.

However, the notes can safely be ignored, and the record offers good value, and contains some examples of fine singing, which are difficult to find elsewhere. J.F.

LEONID SOBINOV. *Russalka* (Dargomizhsky): The Prince's Cavatina (022242, 1910). **Eugene Onegin** (Tchaikovsky): I love you, Olga (022243, 1910); Whither have you gone (022140, 1908-9). **May Night** (Rimsky-Korsakov): Sleep my Beauty (c. 1902, 1908-9). **Snow Maiden** (Rimsky-Korsakov): The joyous day departs (022190, 1910). **Haika** (Moniuszko): The wind wails (022197, 1910). **Dobrynya Nikitich** (Gretchaninov): The flowers bloomed (0221507, 1908-9). **Raphael** (Arensky): My heart trembles (022200, 1910). **Don Pasquale** (Donizetti): Cerchero lontana terra (022202, 1910). **Marta** (Flotow): Ach, so Fromm (2-22050, 1904). **Lohengrin** (Wagner): Mein lieber Schwam (022137, 1908-9). **Mignon** (Thomas): Elle ne croyait pas (022198, 1910). **Manon** (Massenet): En fermant les yeux (? 1910). **Werther** (Massenet): Pourquoi me reveiller (022138, 1908-9). **Les Pecheurs de Perles** (Bizet): Je crois entendre (022161, 1908-9); Ton coeur n'a pas compris (024037, 1910). With Antonina Neshdanova. **Leonid Sobinov** (tenor). Rocco Mono R19 (12 in., 28s. 6d. plus 9s. 6d. P.T.).

From the time of his début at the Bolshoi Theatre in Moscow, in 1897, until the outbreak of the first world war, Sobinov was the idol of Russian audiences, and he also appeared with success at La Scala, Milan, and other great European opera houses, including a Beecham season in London in 1913. He had a lyric tenor voice of fine quality which he used with great skill, and in the excerpts from Russian operas, which are given on this disc he is inimitable, singing with great authority and charm. The aria from *Raphael* is particularly delightful. In the French and Italian schools the handicap of singing in Russian, with its rather dry sounding vowels, is too great, and although the voice is still beautiful, and the technique equal to the demands made on it, the overall effect is slightly disappointing. There are better versions in every case, and the recordings have only a certain documentary interest as showing how the greatest Russian tenor of his generation sang them. The transfers are very well done indeed, and the disc is good value for money, and is a most welcome addition to the growing library of re-recordings of singers from the so-called golden age. J.F.

PASSING NOTES

By ARTHUR JACOBS

Nicolai Malko held out the record in its sleeve—to judge by its front, a normal American sleeve of the Angel label. But the reverse of the sleeve, with the usual notes on the music, was in Japanese. It is such records as these, he told me, which are contributing to the prodigious Japanese interest in western symphonic and operatic music, which he had lately experienced as a guest conductor of the Tokyo Symphony Orchestra.

I told Mr. Malko that I had already heard of this Japanese enthusiasm through such globe-trotters as the Amadeus Quartet and Sir Malcolm Sargent, who remarked to me the other day that there are more performances of Beethoven's Ninth Symphony every year in Tokyo than in London. "Why talk about a year?" said Mr. Malko. "Just take the seventeen days or so that I was in Tokyo. In that time they had Handel's *Messiah* five or six times, Beethoven's *Missa Solemnis* twice, the Bach Mass in B minor, the Verdi Requiem and Brahms' *Deutsches Requiem*, a Perosi oratorio, a Mozart Mass, and about seven performances of the Ninth Symphony. While I was conducting the Ninth in a television studio,

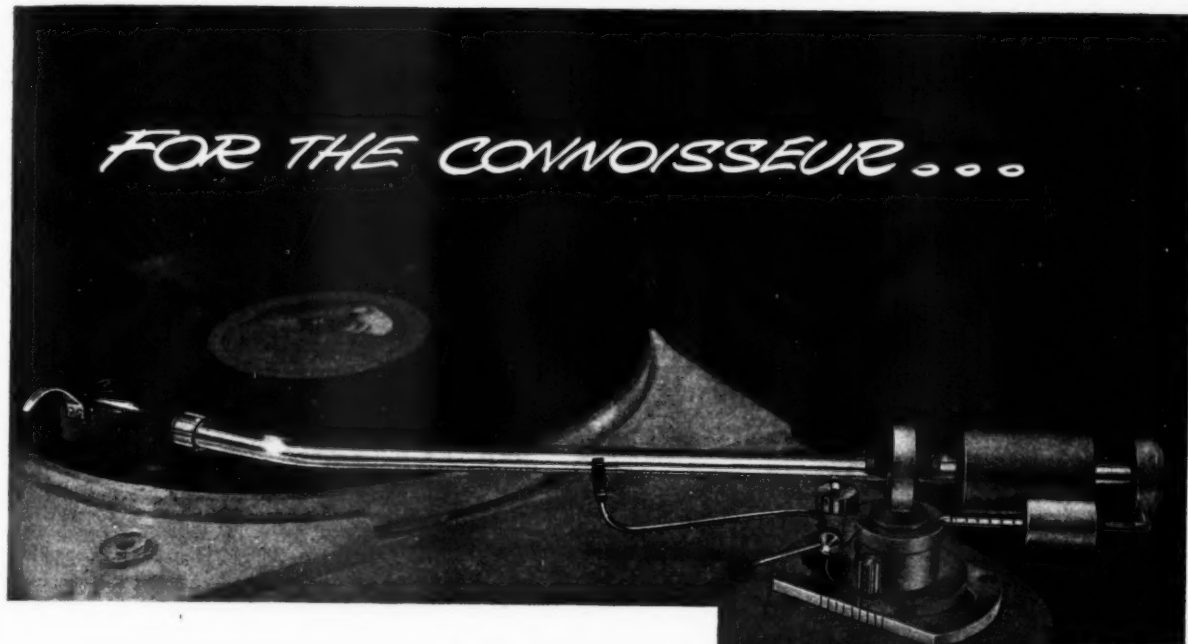
someone else was conducting it in a concert-hall."

Since Japanese orchestras can master *The Rite of Spring* and Japanese audiences show enthusiasm for it, no great prophetic gifts are needed to forecast that in a few years, when symphonic recording becomes established in Japan, we shall have some mettlesome competition on records from there. The Japanese chorists, by the way, sing the finale of the Ninth Symphony in German.

Mr. Malko and his wife currently spend eight or nine months of the year in Australia where he is conductor of the Sydney Symphony Orchestra. I am mildly surprised he has not been recording with it, as Sir Eugene Goossens did for H.M.V. It is typical of the Malkos' interest in the broad humanities (and not merely in music) that not only is Malko proud of his few phrases of Japanese, but his wife took advantage of a brief visit to New Zealand to learn a snatch of Maori.

Last year Mr. Malko went back to Russia for the first time since 1928. Arriving to conduct the Leningrad Philharmonic, he found some of the same players as when he was the

FOR THE CONNOISSEUR...



S M E

MODELS 3009 & 3012

PRECISION PICK-UP ARMS

Only when your equipment includes one of these superb arms can the full possibilities of disc reproduction be realised.

Their many features include:—Mirror finished pillar bearings. Arm carried on virtually frictionless knife edges. Automatic lowering and raising anywhere on the record by hydro mechanical control. Sliding base for instant tracking correction. Vertical height adjustment. Unique system provides for lateral and longitudinal balance of arm. Stylus pressure range 0.5 grammes. No weighing device required. Suitable for all stereo and mono cartridges, Decca ffs, Expert special, Ortofon Heads, etc permitting hitherto unattainable quality. Full specification sent on request.

Prices: Model 3009 9" Arm £18. 15s. 0d. + £6. 5. 0d. U.K. P.Tax.

Model 3012 12" Arm £20. 12s. 6d. + £6. 17s. 6d. U.K. P. Tax.



A NEW
MUSICAL
EXPERIENCE



Manufactured by:—

S. M. E. Ltd. STEYNING, SUSSEX, ENGLAND

TELEPHONE: STEYNING 2228

NOW!

enjoy dynamic sound-true recording
new in the U.K.



MAGNETONBAND TAPES

pre-stressed
polyester base

They're here! Agfa PE Magnetonband Long Play and Double Play tapes—the first-choice tapes of leading European Broadcasting stations. And these are the facts that put Agfa PE tapes first.

Absolutely uniform thickness of the thin coating throughout every Agfa PE Polyester Base tape ensures peak-quality reproduction. Sensitivity Tolerances: $\frac{1}{2}$ dB within reels. Plus or minus 1 dB between different reels. Mechanical stretching during manufacture makes Agfa PE tapes as tough as steel. They are pre-stressed to attain maximum tensile strength and resistance to further stretching.

Heat, moisture, variations in temperature, water or chemicals do not affect Agfa PE tapes.

New type wear-resisting binder gives Agfa PE tapes unrivalled resistance to abrasion. A million-run endurance test failed to produce any change in the magnetic layer.

For all their durability, Agfa PE tapes are unusually flexible. Run easily and snugly through the magnetic head to give sound-true recordings.

The distortion factor in Agfa PE tapes is so low that considerable overloading can be absorbed without affecting the recording.

The wide range of recorded frequencies (far greater than that perceptible to the human ear) means that home recordings will be comparable with professional studio ones always. At $3\frac{3}{4}$ " per sec. 40-16,000 cps; at $1\frac{1}{2}$ " per sec. 40-8,000 cps.

Agfa Magnetonband tapes are supplied in the following types and lengths:

Type	Length feet	Spool Diameter ins.	Playing time Double track at 9.5 cm/sec* —3 $\frac{3}{4}$ " ins./sec. Mins.	Price
Long Play tape	210	3	2 x 11	9s. 0d.
Agfa PE 31	900	5	2 x 45	£1 8s. 0d.
	1200	5 $\frac{1}{2}$	2 x 60	£1 15s. 0d.
	1800	7	2 x 90	£2 10s. 0d.
Double Play tape	300	3	2 x 15	14s. 0d.
Agfa PE 41	1800	5 $\frac{1}{2}$	2 x 90	£3 0s. 0d.
	2400	7	2 x 120	£4 0s. 0d.

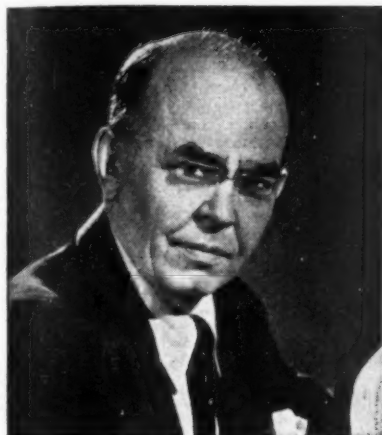
* At 4.75 cm/sec (1 $\frac{1}{2}$ " ins./sec) recording speed the playing time is doubled. All tapes are supplied on reels with leader and contact strips.

* Registered Trade Mark of the Manufacturers, Agfa A.G., Leverkusen/Western Germany.

FREE fully informative booklet from your Dealer. Or write:

AGFA LIMITED · 27 Regent St · London · SW1 · REgent 8581/4





Nicolai Malko

orchestra's director before leaving Russia! Eugene Mravinsky, the distinguished Soviet conductor familiar to us from this orchestra's records, was a pupil of Malko's. Throughout his absence from Russia, Malko has kept up correspondence with friends there, and found himself movingly welcomed on this return visit. But his Western records are not, of course, known in Russia as they are in Japan. Such records are not normally on the market in Russia, though occasionally (Mr. Malko tells me) they are broadcast. Mr. Malko has been conducting in London for the B.B.C. in wide-ranging programmes—from Bruckner to the young Australian, Malcolm Williamson—which must have pleased a man who is too easily typed (in this narrower-and-narrower age) as a specialist in Russian music.

The party celebrating the tenth birthday of our valued contemporary, the magazine *Opera*, was appropriately held at Covent Garden Opera House. Such veterans as Eva Turner and Norman Allin (among the sixteen soloists for whom Vaughan Williams wrote his *Serenade to Music* and who sing it on record) were there, as well as Joan Sutherland, Geraint Evans and other stars of today. I took the opportunity of congratulating Geraint Evans on his superb triple role in *The Tales of Hoffman* at Covent Garden. It is without resentment that he discusses the fact that, though in *Peter Grimes* at Covent Garden he sang the major role of Balstrode, in the new recording he sings only the minor part of Ned Keene. "But when you get a small part you make it a big part," he remarked; "Tyrone Guthrie taught me that."

Mr. Evans is again engaged for Glyndebourne this year, in the title-role of Verdi's *Falstaff* as well as in Mozart, and will be performing at the San Francisco Opera next autumn. Though still interested in concerts as well as opera, he prefers not to mix the two. Here is a voice I would like to hear more on records. There are, of course, the Gilbert and Sullivan performances under Sir Malcolm Sargent; but I sympathize with Mr. Evans' reluctance to exploit that vein too much, lest collectors (in America particularly) come to think of him as a Savoyard rather than a Covent Gardener.

A critic's occupational handicap is inability to be in two places at once; and through going to hear Menuhin at the Festival Hall in the recently discovered early concerto of Bartók I missed the first Wigmore Hall recital by Aafje Heynis. But I was curious to know more about this young Dutch contralto who

has earned the praise of our review columns and who, exceptionally these days, has seemed more interested in oratorio than in opera. "I am interested in opera," she corrected me when we met later, "but there is just not the opportunity in Holland with my type of voice. There's hardly an opera for me, except for a few like *Orfeo* or *Dido and Aeneas*. I can't sing Carmen; you need a dramatic mezzo-soprano for that."

Oratorio and its kin, anyway, appear to furnish her with a full career. The necessity for many repetitions of the same work—she will have dozens of performances of the *St. Matthew Passion* before Easter—does not irk her. A type of performance she enjoys is the Organ Concert (that is, organ and soloists) held in church which is, she tells me, an important and well-attended part of Dutch musical life. She speaks and sings good English, and studied with a Scottish clergyman in Holland the pronunciation needed for the Burns poem in Britten's *A Charm of Lullabies*, which was on her Wigmore Hall programme. The praise she received from *The Times* for this very item must have been a fitting reward.

She much admires English singers: "they have such a very good breath". And when we talked, perhaps inevitably, about Kathleen Ferrier, I mentioned Roy Henderson's point about the part played in the voice by a singer's purely physical attributes. "Yes," said Miss Heynis, "you can't make it, you have it."

Both Denis Stevens and Desmond Shawe-Taylor have expressed in these columns the desire that a full written text should be available for *The Play of Daniel*, the medieval liturgical

drama which has recently been issued by Brunswick. It is with pleasure that I mention (without excusing record companies from their task of providing adequate texts!) the handsome new performing edition just published by O.U.P. at 25s. Here we have the complete score with Latin text, with an English narration written by W. H. Auden; also a translation of the Latin, notes on the staging and costumes, and many illustrations which help to make this finely-printed book a joy to handle. The editor is Noah Greenberg, who conducts the recorded performance.

Rutland Boughton was 82 when he died in January, but he was active to the last: he had given a B.B.C. talk about his choral drama *Bethlehem* only a few weeks before. To read of his attempts to establish an "English Bayreuth" (for himself and other English composers, not for Wagner) at Glastonbury almost half a century ago is, for many of us, like reading almost of the pre-history of music. Today, I suppose, our English Bayreuth is Aldeburgh. Boughton was, as I am sure Britten is, convinced of the moral seriousness of music: you would not, perhaps, expect to find that a man immersed in Arthurian and other Celtic legend would turn out to be a Marxist, but Boughton was. *The Immortal Hour* ran in London in 1922 for 216 successive nights: an operatic record still, I think. A London revival since the war, though wretchedly staged and failing to draw the public, still moved me. Two records in the current catalogue show that the Fairy Song from this work still exerts its magic. It may seem a poor reward for a long lifetime's work to be recognized by only one tune, but this is one more than many composers manage.

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

PAUL ROBESON. "Paul Robeson at Carnegie Hall". Every time I feel the spirit: Balm in Gilead: Volga Boat Song: Monologue from Shakespeare's "Othello": "O thou silent night: Chinese Song: My Curly-headed Baby: Old Man River: Goin' Home: Monologue from "Boris Godunov": The Orphan: Christ lag in Todesbanden: Didn't my Lord deliver David: Lullaby: Oh No, John: Joe Hill: Jacob's Ladder. Paul Robeson, piano accompaniment by Alan Booth. Top Rank Mono 35/018 (12 in. L.P., 26s. 4½d. plus 8s. 7½d. P.T.). Also available on TR5017 (7 in., 5s. 3d. plus 1s. 0d. P.T.).

May 9th, 1958 was a historic day in the life of Paul Robeson, for on that day, just a month after his sixtieth birthday, he made his reappearance in the Carnegie Hall, New York after a compulsory absence of eleven years. Every seat was taken and he was given a great ovation. This memorable recital was recorded and here we have the bulk of it. But quite apart from its historic value this is a record to have and to treasure for its own sake. Time has dealt very kindly with his voice. Perhaps there is not quite the same ease and certainty in the very lowest notes but there is still the wonderful resonance and quality, the sense of rhythm is as sensitive as ever and the diction is impeccable. Mr. Robeson sings the simpler songs with rather more dramatic point and emphasis than he used to do and there is a tendency to introduce an unnecessary but quite harmless "twiddly bit" occasionally.

Most of the songs are old favourites, first recorded many years ago on 78s and with them is included Othello's final monologue from Shakespeare's play, which will be particularly treasured as a memento of his acting of the role at Stratford-on-Avon shortly after this record was made.

Concert hall recordings present difficulties

which do not exist in the studio. Good balance is not easy to achieve, but here it is very lifelike, and there is the problem of applause. The ideal might have been to have included applause at the end of the last band, or perhaps at the end of each side of the record but American audiences are no better behaved than our own and they frequently start to clap before the singer has finished his last note or the accompanist his last phrase and Vanguard, the company who actually made the record, have therefore chosen the best possible course by including it at the end of each band but cutting it quite short. This record deserves to be a best-seller.

GROFE. Grand Canyon Suite. Mississippi Suite Eastman-Rochester Orchestra cond. Howard Hanson. Mercury Mono MMA11013: ★★★★★ AMS10011 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

So far I have regarded the Slatkin-Hollywood Bowl record of the two Grofé suites (reviewed in September 1957) as the more desirable of the two identical couplings although only by a small margin. This is chiefly because there are in "Cloudburst", the last movement of *Grand Canyon*, sounds which, though very realistic, are almost deafening in the Mercury recording in mono form if the volume level be set right for the hearing of quieter passages in a large room. The differences between stereo and mono are very well demonstrated by this stereo version of the powerful Hanson performance. I have no instrument for measuring sound precisely but here although the stereo volume is probably just as great it is far more comfortable on the ears. This is a phenomenon that I have noted before when comparing stereo

and mono recordings of the same performance and I put it down to the more realistic stereo spread. Be this as it may this new release now becomes my first choice but it is only right and fair to add that since I reviewed the Slatkin-Hollywood performance it, too, has been made available in stereo, though I have not heard it. The playing is splendid and as I have suggested before if one does not expect too much from this colourful and pictorial music it can be immensely enjoyable.

HOLLYWOOD BOWL ORCHESTRA. "España". Dolero (Ravel): Triana from "Iberia" (Albéniz); Capriccio Español (Rimsky-Korsakov); Alborada del gracioso (Ravel). Conducted by Felix Slatkin. *Stereo SP8357. Mono P8357 (10/57). "Fiesta". Aragonaise from "Le Cid" (Massenet): Chanson Bohème from "Carmen" (Bizet); La Paloma (Yradier); Jota Aragonesa (Glinka); La Virgen de la Macarena (Monterde); Las Chianapeacas (arr. McRitchie); The Maids of Cadiz (Delibes); Andalus (Granados); Jamaican Rumba (Benjamin); La Golondrina (Serrallier); Granada (Lalo Schifano). Conducted by Carmen Dragon. *Stereo SP8335. Mono P8335 (2/58). "Symphonic Dances". Waltz from "Sleeping Beauty" (Tchaikovsky); Galop from "The Comedians" (Kabalevsky); Norwegian Dance No. 2 (Grieg); Polka from "Schwanda the Bagpiper" (Weinberger); Pavane for a dead Princess (Ravel); Sailor's Dance from "The Red Poppy" (Giletti); Farandole from "Le Cid" (Massenet); Pizzicato from "Sylvia" (Delibes); Sabre Dance from "Gayane" (Khachaturian); Bacchanale from "Samson and Delilah" (Saint-Saëns). Conducted by Felix Slatkin. *Stereo SP8369. Mono P8369 (5/58). "Russkaya". Russian and Ludmila Overture (Glinka); Song of the Volga Boatmen (arr. Dragon); Dance of the Buffoons from "The Snow Maiden" (Rimsky-Korsakov); Kamenol Ostrov (Rubinstein); Mélodie, Op. 42, No. 3 (Tchaikovsky); Meadowland (arr. Dragon). Conducted by Carmen Dragon. *Stereo SP8384. Mono P8384 (7/58). "Oriente". Procession of the Sardin from "Caucasian Sketches" (Ippolitov-Ivanov); Tambourin Chinois (Kreisler); Orientale (Cui); Turkish March from "The Ruins of Athens" (Beethoven); Song of India from "Sadko" (Rimsky-Korsakov); Kashmiri Song (Woodford-Finden); Arabian and Chinese Dances from "Casse-Noisette" (Tchaikovsky); First movement from "Ballet Egyptian" (Luigini); Persian Dance from "Khovantchina" (Moussorgsky). Capitol Symphony Orchestra. cond. Carmen Dragon. *Stereo SP8453. Mono P8453 (2/59). "Rhapsody under the Stars". Variation No. 18 from "Rhapsody on a Theme of Paganini" (Rachmaninov); Rustle of Spring (Sinding); Dream of Olwen (Williams); Hungarian Rhapsody No. 2 (Liszt); Spellbound Concerto (Rosa); First Movement from Sonata in C major, K.545 (Mozart); Adagio from "Pathétique Sonata" (Beethoven). Pennario with Hollywood Bowl Orch. cond. Miklos Rosa. *Stereo SP8494. Mono P8494 (1/60). All the above are Capitol 12 in. LPs, 30s. plus 9s. 9d. P.T.).

Here are stereo versions of six records the mono releases of which I have recommended at various dates during the last couple of years or so, either wholeheartedly or with comparatively minor reservations. Stereo improves the sound in all cases, although more in some than others. There is greater spread and spaciousness, more detail can be heard and instruments playing solos (the oboe in the Grieg dance is an obvious example) are poised more realistically.

Taking the records in order of original release "España" gives us more of Spain as seen through the eyes of foreigners than natives but is none the worse for this. Ravel's *Alborada* could with advantage have been invested with a little more graciousness but the more spectacular items are brilliantly played. In "Fiesta" too, the outsider's view of Spain and Spanish-speaking South American countries predominates. Here, it is in such pieces as *Las Chianapeacas* from Mexico and *Lara's Granada* that the benefits of stereo are most pronounced.

When reviewing the mono version of "Symphonic Dances" in May 1958 I found a good deal of pre-echo in my advance copy, some of which was a little disturbing. This is almost entirely smoothed out in the stereo issue. The Kabalevsky gallop, Weinberger polka, Glière Sailor's Dance and other livelier items are very exciting in the new sound and Tchaikovsky's ever-popular waltz is superbly lush.

"Russkaya" also gains from stereo but desirable as many of the pieces are, the conductor's arrangement of the *Song of the Volga Boatmen* seems more long-winded than ever and does not strike me as particularly appropriate either.

Although the fifth of these six discs, "Oriente", is by the Capitol and not the Hollywood Bowl Symphony Orchestra it is convenient to include it in the same group for the conductor is Carmen Dragon and the programme presented is similar in character to those presented by the Hollywood Orchestra. As I said in February 1959 I feel that some of the pieces, notably the two dances from *Casse Noisette*, could with advantage have been omitted in favour of pieces that have been recorded less frequently. Be that as it may both playing and recording are admirable throughout.

My objection to "Rhapsody under the Stars" expressed in the review of the mono version last January, and which may be summarised as a preference for performances in the form and context conceived by the composer, apply equally to the stereo version despite the enhanced sound and the smoothing out of a bit of harshness in one or two of the piano notes in the mono version, my copy of which, however, as I said in January, is only a test pressing so these may well therefore have been dealt with equally successfully in the finished pressings of the mono release.

CHORAL MUSIC. "The Lord's Prayer". The Lord's Prayer (Robertson): Come, Come ye saints (Robertson): Blessed are they that mourn (Brahms): O, My Father (Gates): How great the wisdom and the love (McIntyre): Holy Holy, Holy (Gounod): 148th Psalm (Holst): For unto us a child is born from "Messiah" (Handel): David's Lamentation (Billings): Londonderry Air (arr. Baldwin): Battle Hymn of the Republic (Wilbousky). Mormon Tabernacle Choir with Philadelphia Orchestra cond. Ormandy, and organ. Philips Mono ABL3303 (12 in., 30s. plus 9s. 9d. P.T.). "The Beloved Chorus". Sheep may safely graze (Bach): Jesu, Joy of man's desiring (Bach): A mighty fortress is our God (Bach): In deepest grief (Bach): The Heavens are telling (Haydn): To Music (Schubert): Glory, Glory, Glory (Rimsky-Korsakov): Oh great hills (Sibelius): Hallelujah Chorus (Handel). Mormon Tabernacle Choir with Philadelphia Orchestra cond. Ormandy. Philips Mono ABL3304 (12 in., 30s. plus 9s. 9d. P.T.). "Reflections". Lullaby (Brahms): Ich liebe dich (Grieg): Serenade (Schubert): Not but the lonely heart (Tchaikovsky): Songs my mother taught me (Dvorak): Torna a Sorrento (Curtis): Londonderry Air: Goin' Home, arr. from Largo of "New World Symphony" (Dvorak): On wings of song (Mendelssohn): At Dawning (Cadman). Roger Wagner Chorale. Capitol Mono P8491. *Stereo SP8491 (12 in., 30s. plus 9s. 9d. P.T.). "Russian Fair". Don Cossack Choir. Bruns. Mono AXTL1087 (12 in., 28s. 9d. plus 9s. 4d. P.T.). "Russian Songs". Vols. 1, 2 and 3. Don Cossack Choir. Philips Mono ABE10229-31 (7 in., 11s. plus 3s. 7d. P.T. each). "Silver Chords". Rae Jenkins and his String Chorus with David, the Silver Stars and the Two Chorists. Fontana. *Stereo SFL504 (12 in., 27s. plus 8s. 9d. P.T.). Mono: TFL5053 (11/59).

Here we have choral singing of several kinds, most kinds in fact except that traditional to our own country and based on the music of the English church. That I do not relish all of it is not, I hope, an indication that my tastes are becoming insular. The great Mormon Tabernacle Choir is a finely disciplined body with a good tone and it goes without saying that it is immaculately accompanied by the Philadelphia Orchestra under Ormandy and yet I cannot respond to their versions of some of the Bach, or of *The Heavens are telling*, or to the heavy-handed treatment of Schubert's *To Music*, as I said last January when reviewing these titles in EP form. The Rimsky-Korsakov I find more acceptable as I do also such things as Gounod's *Holy, Holy, Holy*, Holst's setting of the 148th Psalm and the excerpt from *Finlandia* which adapts very well to choral dress. Others however may not feel as I do.

The Roger Wagner Chorale aim in their record at the expression of sentiment to the

pluperfect degree and hit the bull's eye right in the middle, and without descending to sentimentality. A little of this goes a long way and beautifully as they sing, two or three of the items at a sitting are enough. So used this record will give pleasure for many years. In the stereo version there is a particularly pleasant spaciousness.

It will be noted that the Don Cossack Choir appears on two different labels. Here we are in a different world, an exciting world, but a world in which one tends to be distracted from the musical content by the virtuosity of its presentation. This may not be a correct attitude but it is one to which most of us surrender ourselves sometimes. "Russian Fair" contains ten tracks which between them cover pretty well every mood. The first, from which the record takes its title, is a re-creation, mostly through folk songs, of the atmosphere of a boisterous fair. Peasants, soldiers, cossacks and beggars are all there and can be recognised as can the wheezing of an old "bagpipe organ". The other tracks also contain folk or folk-like music including a cadet's song, love songs, a New Year legend and carols.

The three EPs also contain ten tracks between them. They too offer us all moods and emotions and again one finds it difficult to consider the songs from the purely musical standpoint. Virtuosity plus unusual and dramatic effects superimpose themselves and in cold blood afterwards one feels that one has enjoyed hugely some items that would be very dull sung by any other choir. Best of all I like *The Song of Prince Oleg* and the fine *Cherubim Hymn* in Vol. 2 and *Snow-covered Russia* and the *Song of the River Kama* in Vol. 3. I liked least the Tchaikovsky selection in Vol. 1. It seems incredible that Serge Jaroff who directed the choir at its first concert in 1923 should still be conducting with as much fire and energy as ever. Since 1939 the members of the choir, who inevitably change gradually, have been American citizens.

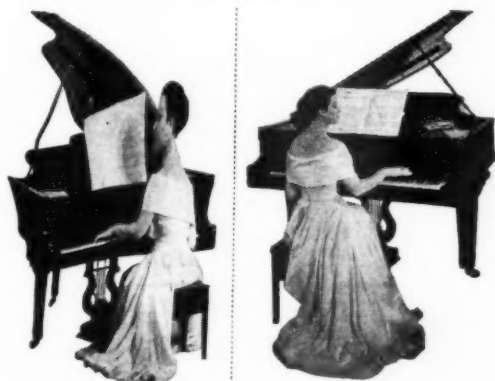
"Silver Chords" is only partly choral but this is a convenient place in which to consider it. It is the stereo version of the mono LP which I reviewed in November last and which is addressed in particular to those who have an affection for the radio programme of the same name. The stereo sound is a little richer and more spacious but has brought with it some pre-echo which I did not note in the mono version.

SUPPÉ. Overtures. Light Cavalry: Poet and Peasant: Morning, Noon and Night in Vienna: Pique Dame. Vienna Philharmonic Orchestra cond. Solti. Decca Mono LXT5548. *Stereo SKL2174 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

The playing time of this record of Suppé overtures is slightly under 30 minutes for the two sides. This might be understandable if performance and/or recording were outstanding, but they are not. In performance Solti sacrifices nearly everything to brilliance and the recorded sound in mono is no more than average whilst I know of several stereo discs that are, in my opinion, more realistic. My first choice for a group of Suppé overtures whether in mono or stereo is still the Columbia Krips/Philharmonia Promenade record which contains the same four overtures and the lesser-known *Tantalusqualen* and *Die Irrfahrt ins Glück* as well (Mono: 33SX1053; Stereo: SCX3256).

The *Mikado* was the first of the Gilbert and Sullivan operas to appear on LP, in July 1950, and the same recording is now the first issue of the series to be released on the Ace of Clubs label (ACL1014-5). From memory I am pretty sure that although the same tapes are used they have been redubbed and the resulting sound is smoother than it was originally. The performance is lusty and lively rather than distinguished

PERIPHONIC



the



**loudspeaker system
that cancels distortion**

In a triumph of sound reproduction achieved with two "air-coupled" G.E.C. Metal cone loudspeakers and associated G.E.C. presence units, the G.E.C. Periphonic system (at 10 watts input) cuts harmonic distortion to 2.7% at 40 c/s. and 0.3% at 1,000 c/s! Exclusive to G.E.C., the Metal cone loudspeakers give low inter-modulation distortion, and full response at the low bass frequencies while the presence units have extremely smooth high frequency response and excellent transient performances. The combination forms a complete system with full 9-octave realism and wide angle sound distribution. Units are available separately or as the Periphonic system in a range of cabinets of entirely new acoustic design.

G.E.C.
**HIGH QUALITY
SOUND EQUIPMENT**

Metal Cone Loudspeakers
Presence Units - Stereophonic
Systems - Periphonic
Loudspeaker Systems
Pre-Amplifiers - Amplifiers

Write today for details
THE GENERAL ELECTRIC CO. LTD.
MAGNET HOUSE
KINGSWAY LONDON WC2



GEC metal cone loudspeaker



GEC presence unit

Recent Releases

VOX BOXES (MONO)

J. S. BACH SIX SUITES FOR 'CELLO SOLO **VBX 115**
Gaspar Cassado, 'cello

MOZART PIANO CONCERTOS NOS. 22-27 **VBX 110**

No. 22 in E FLAT, K.482—Lili Kraus, piano
Pro Musica Orchestra, Vienna
Rudolf Moralt, conductor

No. 23 in A, K.488
No. 24 in C MINOR, K.491
Ingrid Haebler, piano
Pro Musica Orchestra, Vienna
Paul Walter, conductor

No. 25 In C, K.503—Maria Tipo, piano
Pro Musica Orchestra Vienna
Jonel Perlea, conductor

No. 26 In D, K.537, "CORONATION"
No. 27 IN B FLAT, K.595
Ingrid Haebler, piano
Pro Musica Orchestra, Vienna
Heinrich Hollreiser, conductor

MONO & STEREO

CORELLI 12 CONCERTOS FOR STRINGS, OP. 5
Renato Biffoli & Giuseppe Magnani, violins
Nereo Gasperini, 'cello: Bruno Canino,
harpsichord: Gli Accademici di Milano
Dean Eckertsen, conductor

Nos. 1—4: **DL 423-1; ST-DL 500423-1**
Nos. 5—8: **DL 423-2; ST-DL 500423-2**
Nos. 9—12: **DL 423-3; ST-DL 500423-3**

SCHUBERT FANTASIA IN C, D.760 "WANDERER FANTASIE"
(Piano Solo)

SCHUBERT / GROSSE FANTASIE (Symphonic arrangement for
LISZT piano and orchestra)
Alfred Brendel, piano: Orchestra of the
Wiener Volksoper: Michael Gielen, conductor
PL 11, 610 ST-PL 511, 610

HAYDN THE CREATION

Mimi Coertse, soprano: Julius Patzak, tenor:
Dezso Ernster, bass: Singverein der
Gesellschaft der Musikfreunde Wien:
Orchestra of the Wiener Volksoper:
Jascha Horenstein, conductor
PL 11, 452 ST-PL 511, 453
(set of 2 records) (set of 3 records)

Complete Catalogue from your dealer or write to

VOX PRODUCTIONS (G.B.) LTD.

231 Oxford Street, London, W.1. GERRARD 7482.



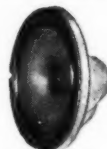
**AUDIOM 60 Bass 12"****MIDAX Mid-range****TREBAX Treble Unit**

All these superb High Fidelity Loudspeakers and Systems are fully described in the . . .

New 1960 Edition of GOODMANS High Fidelity Loudspeaker Manual

Free on request from WEMBLEY or our Representatives and Distributors throughout the World.

GOODMANS High Fidelity Loudspeaker Manual will give you valuable guidance in selecting the right loudspeakers for your equipment and also complete data needed to build acoustically correct, simple design enclosures.

**A.L/120 "Bookshelf" 12"****TRIAXIOM 12" & 15"****AXIOM 400 12"****AXIOM 112 10"****TRIAXIETTE 8"**

In every country the Greatest name in High Fidelity Loudspeakers

AUSTRALIA

British Merchandising Pty. Ltd.,
60 Clarence St., Sydney, N.S.W.

BELGIUM

Jean Ivens, Rue Trappé 10, Liege.

BRAZIL

Emile H. Staub S.A., Caixa Postal
4612, São Paulo.

CANADA

A. C. Simmonds & Sons Ltd., 100
Merton St., Toronto 7, Ont.

CEYLON

Robert Agency, P. O. Box 403,
Colombo.

COLOMBIA

Ciné Colombia S.A., Medellin.

CUBA

California Alta Fidelidad, Calle 23
No. 72/74, Havana.

EIRE

Brownlee Bros. Ltd., 32 Molesworth
St., Dublin.

FINLAND

E. Nöres & Co. Oy, Kaivokatu 10,
Helsinki.

FORMOSA

Taiwan Electric Development Corp.,
13 Tai Yuan Road, Taipei, Taiwan.

FRANCE

Stefax & Cie., Rue Francoeur 17,
Paris 18e.

GERMANY

Garrard Verkaufsgesellschaft
m.b.H., Schliessfach 3549, Frank-
furt/Main.

GHANA

C.F.A.O., P. O. Box 70, Accra.

HONG KONG

Luen Tat Trading Corporation Ltd.,
87, Wing Lok Street, 2nd Floor.

INDIA

Parssam & Co., Podar Chambers,
Parsee Bazar Street, Fort, Bombay 1.

ITALY

Fratelli Romagnoli, Via Sondrio 3,
Milan.

JAMAICA

Stanley Motta Ltd., P. O. Box 341.

JAPAN

Shiro Trading Co., S.A., P. O. Box
572 Central, Tokyo.

KOREA

Ocean Electric & Industrial Co.
Ltd., P. O. Box 14, Pusan.

MALAYA & SINGAPORE

The "Societa"—S.C.E.I.
P. O. Box 549, Singapore.
P. O. Box 607, Kuala Lumpur.
P. O. Box 398, Penang.

NETHERLANDS

Rema Electronics, Bronckhorstraat
14, Amsterdam Z.

NEW ZEALAND

Turnbull & Jones Ltd.,
G. P. O. B. 2195, Wellington.
G. P. O. B. 240, Auckland.
G. P. O. B. 98, Christchurch.

NIGERIA

C.F.A.O., P. O. Box 160, Lagos.

PHILIPPINES

C. & C. Commercial, P. O. Box
2419, Manila.

PORTUGAL

Leopold Shiroi, Rua dos Fanqueros
9/19, Lisbon.

RHODESIA & NYASALAND

K.D. Radio (Pvt.) Ltd., P. O. Box
1387, Salisbury.

SOUTH AFRICA

Technical & Industrial Services.
P. O. Box 2652, Cape Town.
P. O. Box 237, Johannesburg.

SWEDEN

A. B. Gosta Backstrom, Ehrens-
vardsgatan 1-3, Stockholm.

SWITZERLAND

W. F. Roschi Telecommunication,
Spitalgasse 30, Berne.

THAILAND

The Borneo Co. Ltd., Bangkok.

TRINIDAD

Leon J. Ache, 100 Frederick St.,
Port of Spain.

U.S.A.

The Rockbar Corporation, 650
Halstead Avenue, Mamaroneck,
N.Y.

U.S. FORCES

Bluebell International (Europe) Est.,
P. O. Box 172, Monte Carlo,
Monaco.

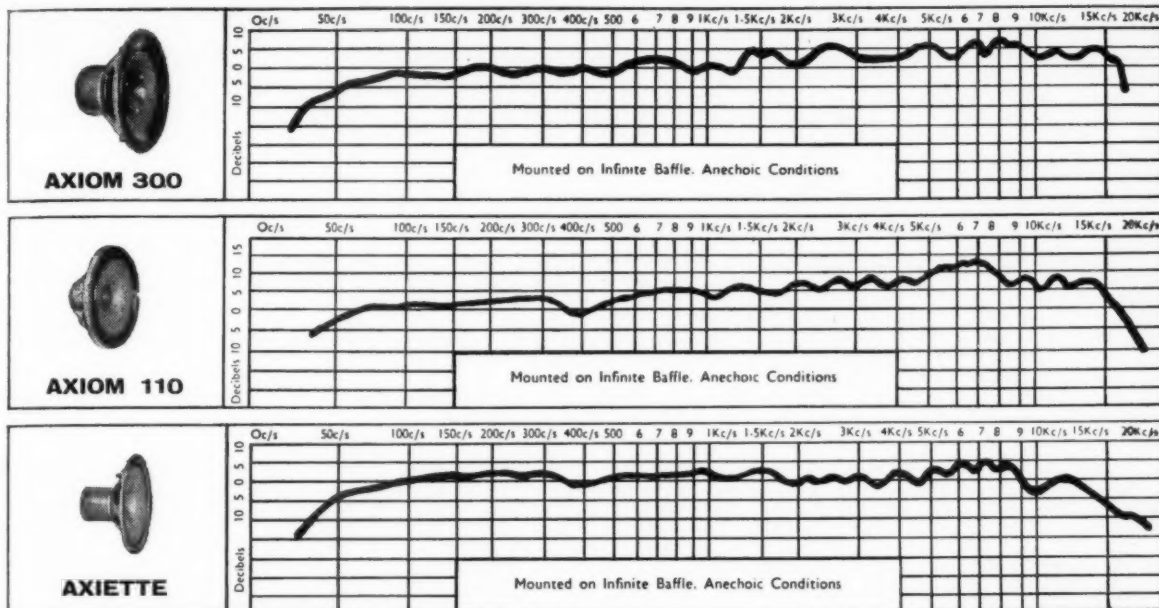
VENEZUELA

Industrias Nacionales Leros, S.A.,
Zamuro a Misericordia No. 89, Caracas.

GOODMANS

for High Fidelity

GOODMANS INDUSTRIES LTD., Axiom Works, Wembley, Middx. Tel.: WEMbley 1200 (8 lines) Grams: Goodaxiom, Wembley, England



In every sense the Greatest Range of High Fidelity Loudspeakers

The range of GOODMAN'S High Fidelity loudspeakers is the largest in Europe. Apart from eight *full range* units, there is a total of thirty-seven multiple loudspeaker combinations available. This diversity of choice enables fulfilment of every individual preference in all price brackets.

AXIOM 300

The most advanced 12" twin-cone High Fidelity loudspeaker yet produced. Frequency Range: 30 c/s — 16,000 c/s. Fundamental Resonance: 35 c/s. Maximum Power Handling Capacity: 15 Watts (British Rating); 30 Watts (American Rating). Flux Density 14,000 gauss. Voice Coil Diameter: 1 $\frac{3}{4}$ ". Impedance: 15 ohms. Total Flux: 158,000 Maxwells.

Price £11. 5. 9.

AXIOM 110

A new 10" full range High Fidelity loudspeaker which is ideal for all domestic stereophonic or monophonic installations. Frequency Range: 40–15,000 c/s. Fundamental Resonance: 45 c/s. Maximum Power Handling Capacity: 10 Watts (British Rating); 20 Watts (American Rating). Flux Density: 12,000 gauss. Voice Coil Diameter: 1". Impedance: 15 ohms at 400 c/s.

Price £5. 0. 0. (Inc. P.T.)

AXIETTE

An 8" full range unit employing a single diaphragm of unique design. Frequency Range: 40 c/s — 15,000 c/s. Fundamental Resonance: 65 c/s. Maximum Power Handling Capacity: 6 Watts (British Rating); 12 Watts (American Rating). Flux Density: 15,000 gauss. Voice Coil Diameter: 1". Impedance: 3 or 15 ohms. Total Flux: 58,500 Maxwells.

Price £6. 12. 1. (Inc. P.T.)

FULL DETAILS ARE GIVEN IN GOODMAN'S HIGH FIDELITY MANUAL *Fill in the coupon below and post NOW!*

GOODMANS

GOODMANS INDUSTRIES LIMITED,
Axiom Works, Wembley, Middlesex.

Tel: WEMbley 1200 (8 lines) Grams: Goodaxiom, Wembley, England.

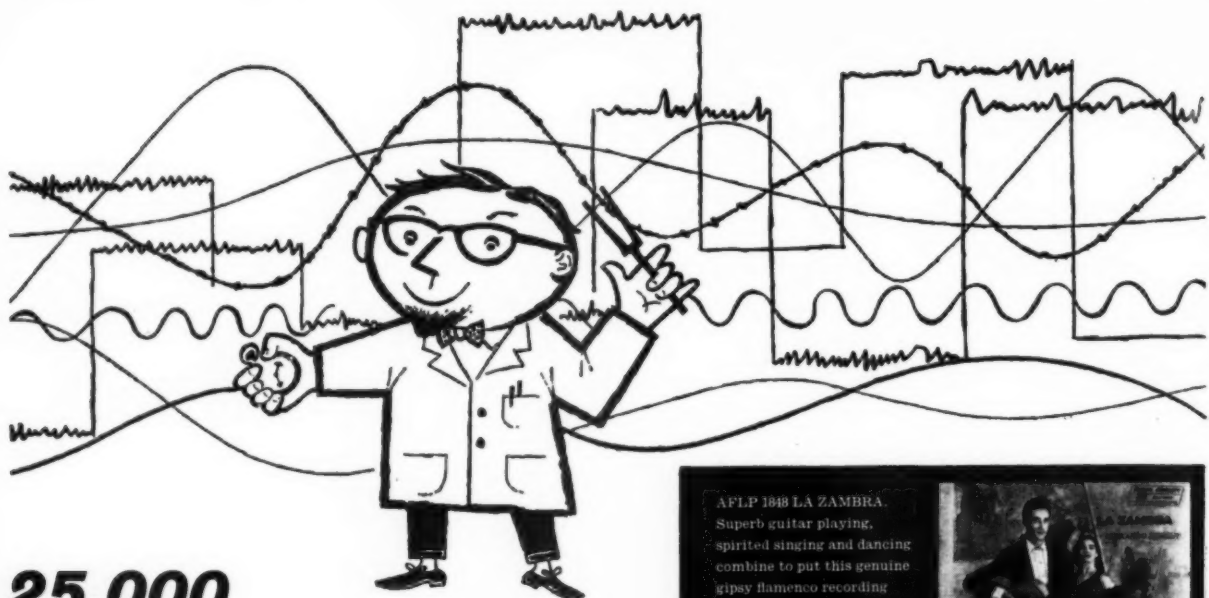
Europe's largest manufacturers and the World's largest exporters of High Fidelity Loudspeakers.

Please send copy of High Fidelity Manual

Name

Address

G25G



25,000 cycles per second!

No, we haven't left the record business to make bone-shakers — the caption refers to the top end of our incredible, undistorted frequency range (the bottom end extends to 16 c.p.s.). That's a lot of sound, in fact more than the average ear can recognise, but when your auditory centres give up you *feel*, as well as hear, Audio Fidelity records.

Even more important is the fact that our sounds are not only exquisitely recorded, they're good fun to listen to. Not just once, but for the life of the record (and that's a long time). See (and hear) for yourself. Write to us (with S.A.E., please) for catalogue and complete titles list. Prices: Monaural 44/- inc. P.T. Stereophonic 47/- inc. P.T.



The records with more sound for your money

AUDIO FIDELITY (ENGLAND) LTD., Dept. F.5
44 Crawford Street, London, W.1. PADDington 2103

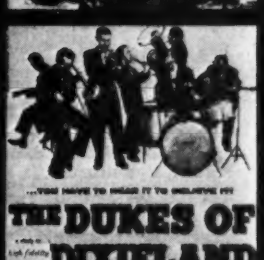
AFLP 1848 LA ZAMBRA.
Superb guitar playing, spirited singing and dancing combine to put this genuine gipsy flamenco recording on the top.



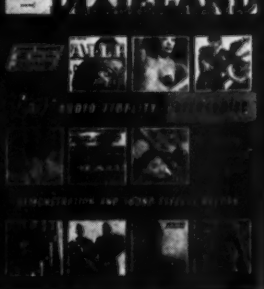
AFLP 1801 THE BRAVE BULLS! Excitement and passion of the bull ring, presented by the world's largest bull fight band.



AFSD 5823 VOL. 1 OF THE DUKES OF DIXIELAND.
In fabulous stereo — you have to hear them to believe them! This record has left America gasping.



AFSD 5860 DEMONSTRATION AND SOUND EFFECTS RECORD. Demonstration of hi-fi stereophonic sound, including excerpts from the current catalogue, plus a whole world of exciting sounds from animals to tanks and table tennis to racing cars!



by finesse so far as the concerted numbers and orchestra are concerned, but it has the invaluable advantage that in it we hear not only **Martyn Green**, who suffered so grievous an accident in America last year, but also **Darrell Fencourt**, **Richard Watson**, **Leonard Osborn** and **Ella Halman**, none of whom is now with the D'Oyly Carte Company.

"An Evening at the Opera" (Felsted Stereo SPD3004, Mono PDL85072) is like most other orchestral operatic selections except that the items are separately banded instead of being amalgamated into a pot-pourri. Operas represented are *Carmen*, *Tosca*, *La Gioconda*, *La Bohème*, *La Traviata*, *Werther*, *Cavalleria Rusticana*, *Faust* (Gounod's) and *Pagliacci*, all by highlights, of course. The playing of **Wal-Berg and his Orchestra** is sound if not subtle, and the recording is a little brash but well forward. There is little to choose between the two versions.

Raoul Poliakin secures more finesse from the **Stadium Symphony Orchestra** of New York in "The Glory of the Waltz" which comprises Weber's *Invitation to the Dance* (in the Berlioz arrangement), Strauss's *Der Rosenkavalier* Waltzes, Tchaikovsky's waltzes from *The Sleeping Beauty* and *Casse Noisette* and Johann Strauss's *Wiener Blut* and *Künstlerleben* (Top Rank Mono 35/022). This is an attractive record for all to whom the selection of titles does not offer duplicates of what they already have. Mr. Poliakin was born in Cairo and went to the U.S.A. in 1941, having already toured the world as a solo violinist. He has played with several of the great American orchestras. He studied conducting under Pierre Monteux and was assistant to Kostelanetz for five years, of which period traces may be heard here.

Gershwin's *Porgy and Bess* lends itself very well to the making of a "Symphonic Picture" from its music, wherein it differs from many operas, and in constructing one Robert Russell Bennett has done a very fine job, not only in orchestrating the tunes, of which so many are really good as well as immediately attractive, but also in welding them together. Moreover, *Porgy and Bess* is a minor masterpiece. Bennett's score is admirably played by the **Symphony of the Air Pops Orchestra** under **D'Artega** and with **Roger Scimé** as pianist and is well recorded on Fontana Mono TFL5076. Most commendably the label announces that the *Piano Concerto in F* on the reverse is abbreviated. I personally see no harm in the cuts which have been discreetly made, but perhaps purists may, so I had better confine my recommendation to the ordinary listener who will, I think, hear as I do.

The album of twelve Neapolitan and similar songs issued simultaneously in stereo on RCA SB2062, and mono on RB16178, make a very suitable memorial to **Mario Lanza**. They reveal him at his best, for he was always far more effective in such songs, even though they were usually sung with more vigour than finesse, than in opera. Here the very vigour coupled with the sheer physical quality of voice can be enjoyed by all. The sound in stereo is distinctly the more spacious and the balance is more natural.

"None but the weary heart" played by the **Michael Collins Strings** on Col. SCX3276 is the stereo version of the mono release which I reviewed unenthusiastically in July last.

My last LPs are stereotypes of "Ballet Highlights from Opera" played by the **Concert Arts Symphony Orchestra** under **Erich Leinsdorf** (Capitol SP8488) which sounds more exciting than its mono counterpart of last November, and "Tempo Español" played by the **Capitol Symphony Orchestra** under **Carmen Dragon** (Capitol SP8487) in which the items by Massenet, Falla and Bizet still sound better than the more popular tunes rigged up in over-elaborate arrangements by the conductor.

Coming now to EPs I start with a name long familiar, but which I have not heard of for many years. A record by **Marek Weber and his Orchestra** was reviewed in the very first volume of THE GRAMOPHONE, in March 1924 to be precise. It was a Parlophone record and reference was made in the review to earlier Odeon records. The anonymous reviewer praised his conducting and said that "the light and shade that he gets into this restaurant music is astonishing". He might well have added that his playing was extremely good too, for like Johann Strauss, Marek Weber led, and I believe still leads his orchestra (now American) playing the fiddle and conducting with his bow when necessary. He sounds as good as ever but the four Strauss waltzes included in "Waltz Time"—*Vienna Blood*, *Tales from the Vienna Woods*, *Emperor and Roses from the South*—are sadly truncated to get them on to an EP (Fontana Mono TFE17130).

Johann Strauss is also played by the **Boston Pops Orchestra** under **Arthur Fiedler**, and very well played too. This orchestra is always better in the polkas than the waltzes. In addition to *Thunder and Lightning* from which the disc takes its title there is the *Pizzicato Polka*, Eduard Strauss's lively *Bahn frei* and Dinicu's exciting *Hora Staccato* (R.C.A. Mono RCX172).

Stereo orchestral selections from musicals are offered by the **Michael Collins Orchestra** on Col. ESG7761 and the **Mantovani Orchestra** on Decca ST0125. The former devotes one side each to *The Arcadians* and *The Quaker Girl*, and the latter includes excerpts from *The New Moon*, *The Desert Song*, *Maytime* and *The Student Prince* in "The Best of Signund Romberg". For such music I much prefer the less idiosyncratic style of Michael Collins. The recording is excellent in both cases.

That brass and military bands in stereo sound superbly natural, particularly when played on big equipment which will handle a large volume of sound comfortably, is exemplified by both the Columbia and Decca companies. Four items played by the **Munn and Felton's Band** under **Harry Mortimer** and **S. H. Boddington** respectively are taken from the Columbia mono LP 33SX1118 which I reviewed in April 1959 and now issued in both stereo (ESG7785) and mono (SEG7973). This is their first appearance in stereo and very impressive it is.

Even more impressive are the stereo versions of two EPs by the **Massed Bands of Fodens, Fairey Aviation and Morris Motors**, also conducted by **Harry Mortimer**, as they should be by reason of the greater numbers and weight. As I have noted before, however, the stereo improvement is even greater in the quieter passages than when the whole band is pulling its full weight. This is magnificent playing too. The titles are *Percy Grainger's Shepherd's Hey*, the Johann Strauss *Perpetuum mobile*, an arrangement of *John Peel* by Fred Mortimer (Harry's father) and the well-known *Trumpet Voluntary* of Jeremiah Clarke (Stereo ST0127, Mono DFE 6614) and a cut arrangement of *Alfven's Swedish Rhapsody* with three tuneful trifles, *Alpine Rumba*, *Elizabethan Serenade* and *Tyrolean Tango* (Stereo ST0128, Mono DFE6615). That I have stressed the quality of the stereo versions of these records must not be taken to mean that the monos are not good—they are very good indeed.

Col. ESG7770 gives on EP four of the items from 33SX1153 by the **Welsh Guards' Band** under **Major F. L. Statham** but in stereo, and very good stereo too. It is also announced in mono on SEG7916, but I have not heard this. Similarly four of Kenneth J. Alford's marches played by the **Royal Artillery Band** under **Major S. V. Hays** are available on Philips Mono BBE12297; and Col. Mono SED5561 by the **Massed Pipers of the Scots Guards** contains a selection of marches, strathspeys and

reels taken from 33SX1042. All are successful.

The children upon whom I have tried them react very favourably to my last two EPs, both of which are mono. They are "Mighty Mouse", two adventures of **Mighty Mouse** and his pals, on M.G.M. EP709, and five "English Folk Dances for Young People" played by the **Country Dance Band** led by **Nan Fleming-Williams**. These are probably designed primarily for school use but are just as welcome in a home which has youngsters.

Finally I come to groups of "singles" in the E.M.I. "Your Kind of Music" and Philips "Musical Gems" series, both of which I am told are becoming increasingly popular. Many are reissues of older recordings, and wherever possible I give the date of the original review after the number. In all cases where I have been able to compare the new with the original issue I find the new dubbing as good as, if not better than the first release.

From H.M.V. there are: *The Overtures to Bitter Sweet and Desert Song* played by the **Michael Collins Orchestra** (7P244) and *Saint-Saëns's Danse Macabre* played by the **A.B.C. Sydney Symphony Orchestra** under **Sir Eugene Goossens** (7P236, 5/54). Columbia's contributions are: *Suppé's Light Cavalry Overture* played by the **Philharmonia Orchestra** under **George Weldon** (SCD2108, 5/53); *The Toy Symphony*, usually attributed to Haydn but now recognised to be by Léopold Mozart, played by the same orchestra and conductor (SCD2098, 10/51); **Constant Lambert's** wonderful performance with the **Philharmonia Orchestra** of *Waldteufel's Skaters Waltz* (SCD2097, 7/49); the world-famous record of Purcell's *Nymphs and Shepherds* and the *Dance Duet* from Humperdinck's *Hansel and Gretel* sung by 250 **Manchester Schoolchildren** conducted by **Sir Hamilton Harty** (SCD2092, 1/30); *Sibelius's Finlandia* played by the **Philharmonia Orchestra** under **Karajan** (SCD2115, 12/53); *Hubert Bath's Cornish Rhapsody* played by **Harriet Cohen** with the **London Symphony Orchestra** conducted by the composer (SCD2089, 12/44).

The new Philips "Musical Gems", fewer of which have been previously released in England in another form, are: Johann Strauss's *Blue Danube* and *Voices of Spring* waltzes in performances by the **Vienna Symphony Orchestra** under **Moralt** (SBF222 and 223, 8/54); *Josef Strauss's Music of the Spheres* played by the same orchestra under **Eduard Strauss**—is he a descendant of the Waltz Kings I wonder?—(SBF187); the "Notturmo" from Grieg's *Lyric*

MASTER EDITIONS POPULAR RECORD CATALOGUE

Copies of all Master Editions—
Volumes 1-5 inclusive—are available from your Local Record Dealer, price 3s. 6d. each

or direct from the publishers at

49 Ebrington Road, Kenton
Harrow, Middx.

(Please add 6d. per copy postage.)

Suite coupled with a quite charming little composition called *The Herdgirl's Sunday* and which is, I gather, an arrangement by Svendsen from Ole Bull played by the **Vienna Orchestra** under **Fjelstad** (SBF215); Sinding's *Rustle of Spring*, Grieg's *To the Spring*, Op. 43, No. 2, and Liszt's *Walderauschen* very well played by **Cor de Groot** (SBF210); Kreisler's *Caprice Viennois* and *Tambourin Chinois* played with less charm and affection than Kreisler himself used to lavish on them by **Thomas Magyar** (SBF217); Tchaikovsky's *Polonaise* from *Eugene Onegin*, and Chopin's *Military Polonaise* played with plenty of vigour by the **Vienna Orchestra**

under **Loibner** (SBF216); Saint-Saëns's *The Swan* coupled with Drigo's *Serenade* in inimitable, but to my ears, not very satisfactory performances by the **Kostelanetz Orchestra** (SBF 230); Bach's *Jesu, Joy of man's desiring* and *Sheep may safely graze*, played by **E. Power Briggs** on the organ with the **Columbia Chamber Orchestra** directed by **Richard Burgin**, a combination that will please many but by no means all (SBF226); and lastly **Pinza** singing two trifles, *Do you remember* and *Into the night* which makes me long for other, better and more interesting records by this great bass to be reissued (SBF229).

N15244) bounces in French in *Guitare et Tambourin*, and best of all, **Diana Dors**, a little surprisingly, has a better voice than many girls who have no other qualifications, as Pye N15242—*April Heart* and *Point Of No Return*—shows.

EPs and LPs

A month or two ago I commented on the near-naked dancing girl on the cover of an Audio-Fidelity LP; Parlo. PMC1109 features a similar design, the record—as if you cared—being *Music For An Arabian Night*, Oriental melodies in more or less Western style by **Ron Goodwin** and his Orchestra. It's certainly something out of the ordinary.

Personally, I find the cheerful grin of the casually, if fully, dressed lass on the cover of Col. 33SX1193 much more appealing, and if I bought records for their covers, as many do, I would buy this. Not only that, I would buy it for the record it contains. You should do the same, for **Frank Barber** conducting his Orchestra with the **Michael Sammes** Singers giving another demonstration of their superiority as a vocal group is good value for money. Crisp, modern but not screwy arrangements of songs about London should be sufficient reason for buying the record.

Here are some more records that offer value for money. First, two of Decca's bargain series on the Ace of Clubs label. ACL1011 has a set of *Great Movie Hits*, post-war vintage, played by an immaculate orchestra conducted by **Cyril Stapleton**. Although we've had lots of this sort of thing before, we've never had it so good as such a low price. And another thing—ACL1017 has **Frank Chacksfield**, always to be relied on for a well-chosen arrangement in perfect taste, conducting the principal numbers from the scores of Gerahwin's *Porgy and Bess* and Kern's *Show Boat*. Best that if you can!

The emphasis is on strings, actually or allegedly, in several new records I've just heard. I knew what to expect from **Pierre Challe** on Mercury ZEP10048 when I saw it included *Star Dust* and *Holiday For Strings*, even though I do not recall the name. Sweeping strings and piano—the mixture as usual in such cases. **Ray Ellis** conducts a set on M.G.M. C799 called *I'm In The Mood For Strings*; woodwind and brasses are heard too, so are a bunch of girls filling in wordlessly like sirens on the loose. I found more entertainment in **Percy Faith's** *Strings* (these really are all strings) in *Bouquet* on Philips BBL7336. These strings have a fine noble sound.

Norrie Paramor's strings are supported by a Latin beat and an anonymous soprano soloist of great charm in four Latin songs on Col. SEG7962, the strings being suitably luscious; and the tune *Limehouse Blues*, one of the most-recorded numbers of all time, surely, is heard on both Vogue VA160151 (**Mark Hunter's** *Hi-Fi Road To Romance* with the **London Arts Symphony Orchestra**, featuring a girl dressed not unlike Eliza Doolittle on the cover) and on M.G.M. C800, by **Billy Mure's** Supersonic Guitars. This strange group consists of five electric guitars and three drummers, and though it is easier on the ear than I had at first imagined, there's more than enough of the odd sound here. The rhythm section, if you can call it that, is very busy indeed.

If neither Irving Berlin nor Cole Porter ever write another word or note of a song, their past output is sufficient to guarantee LP and EP sets for years, without undue repetition. Unfortunately, whenever a company sets out to record yet another tribute to either composer, its representative A. and R. man never

MISCELLANEOUS AND DANCE

POP SINGLES

First it was Winifred Atwell; then Russ Conway cracked the pop music world open with more jangle-box piano. Then came Tony Hatch, Joe Henderson, and, from America, "Fingers" Carr. Latest traveller on the bandwagon is **Ken Morris**, with two bright numbers on H.M.V. POP699, *Blondie* and *Shanks's Pony*. **Joe Henderson**, on the other hand, has two quite normal-sounding piano numbers, supported by singing strings and singing girls on Pye N15243. These are *Winterset* and *Golden Guinea*.

One can have too much of even the best, but I can take this sort of music much more easily than the snorting, rasping saxophone tones on Fontana H236, from **Bob Miller's** *Millermen* generating a powerful beat and little else. Another large unit applying a similar idea to a very romantic theme (that of the film "A Summer Place") is **Hugo Winterhalter's** on R.C.A. 1164, backed by *Blue Stripes*, an extension, if you like, of *The Marching Strings*.

Vocal singles of merit include **Hugo and Luigi's** Chorus and Orchestra in a simple, catchy tune not unlike *Red River Valley* with a dash of *Lili Marlene* and *You Belong To Me* thrown in, called *Just Come Home*; the other side recalls *The Cry Of The Wild Goose* from its lyrics, *Lonesome Stranger* (R.C.A. 1169). Both are sung with feeling and good taste by a big-voiced choir.

When I received **Emile Ford's** first Pye record (*What Do Want To Make Those Eyes At Me For?*) I didn't mention it in that month's notes, as it didn't seem to me to have anything beyond being a rock version of a veteran of the first world war; now I see Mr. Ford has recorded two numbers from a little nearer the present time, *On A Slow Boat To China* and *That Lucky Old Sun*, both of which date from 1949 if I remember correctly. I still wonder what he has that lots of others haven't; or is it just that these oldsters are always fresh and acceptable even to those not old enough to remember their original appearance? The number is Pye N15245.

About the time that these two songs first came out, Peter Lind Hayes started us chuckling at a droll monologue by Carson Robison, who ironically enough, died not long after composing it—*Life Gets Tee-jus, Don't It?* Now we have a new recording of it by **Wink Martindale** on London HLD9042. It bears comparison with the Hayes and Robison records and no more; the reverse is a British song that was revived about 1950, originally published in 1926, *I Never See Maggie Alone*. Good chorus stuff of a very elementary nature.

The first three of a series of twelve speech records of a very different kind have just appeared. These are Pye Zodiac records, and I suppose they should be regarded as EPs, since one side of each lasts for eight minutes or so, and the other has two musical items—light popular classics—on it. The speech side is by disc-jockey journalist **Neal Arden**, giving astrological character-readings written by the famous astrologer **Maurice Woodruff**. So far, we have had Aquarius, Pisces and Aries, so if you were born between January 20th and April 20th, you can now find out what jewellery you should wear, what job you will be most suited for, the dates between which your better half should be born to get the best results from marriage, and what you are like inside, as it were. The rest of the Zodiac signs will be issued in due course. The sleeves claim this has not been done before on records; actually, R. H. Naylor gave similar readings around 1933 on both H.M.V. and those eight-inch records from Woolworths, Eclipse. I know; I had some as a child! (Pye Zodiac Series ZOD1, 2 and 3 respectively).

Something that is neither sung nor exactly spoken is offered on Parlophone R4605 by **Peter Sellers**. *My Old Dutch* is not really very funny, but Lonnie Donegan fans will not agree with me when I say that *Puttin' On The Smile* is a beautiful caricature of Britain's first and last skiffler.

Two men and five girls complete the singles. **Pat Boone** goes in for some sloppy Mid-Victorian religious stuff in *Beyond The Sunset*, complete with spoken interpolation in true tear-jerker fashion, backed, I'm glad to say, with *The Faithful Heart*, from the film "Journey To The Centre Of The Earth", a very much more suitable number, and **Perry Como**, coincidentally, also sings sacred songs, both of them genuine, on R.C.A. 1163, being Alfred Hay Malotte's setting of *The Lord's Prayer*, and Schubert's *Ave Maria*. If you can swallow a crooner singing these, you will find nothing distasteful about them as songs, though the accompaniments are on the treacly side.

None of the five girls attempt anything other than unadorned seduction, if you see what I mean. **Debbie Reynolds** (London HLD9028) has developed a Gigli-esque sob which rather spoils two otherwise very sweet little songs; newcomer **Janet Richardson**, nineteen, of Glasgow, has as good a version of a much-recorded rocker as any in *You Got What It Takes* on Top Rank JAR288, backed by a deep-voiced rendering of a song of eternal fidelity, *Not One Minute More*; **Kathy Linden** is sweetly seductive in *Think Love* and tells the happy tale of *Mary Lou Wilson* and *Johnny Brown* (Felsted AF130); **Petula Clark** (Pye

seems anxious to stray far from a waltz or two, one of the *Lovely Day* songs (there are at least three), *Cheek To Cheek* and the *Annie Get Your Gun* score in the case of Berlin, and from the scores of *Roberta*, *Jubilee* and *Wake Up And Dream* in the case of Cole Porter. Something like this has happened with the **Frank de Vol** set of Berlin songs on Philips BBE12331, which has a bigger sound than the rather thin piano and (mostly) strings of **Stanley Black** and his Orchestra in a 12-inch *Berlin Showcase* (Ace of Clubs ACL1016), and with **Poliakin** conducting his Orchestra and Chorus on Top Rank 35-042 in a set of Porter numbers one side, Gershwin (equally threadbare) the other. The Chorus is not too clear in its diction, either. As Berlin, for example, has written over a thousand songs in the last fifty years, it would be nice to hear the other nine hundred sometimes.

I don't want anyone to feel that these stringy records are at all distasteful; but there seems to be such a huge mass of them that even the big beat and blatant brass of **Ralph Marterie** (Mercury ZEP10040) and the jangle-piano and eighteen-strong male chorus of **Knuckles O'Toole** in songs from the 'teens and 'twenties, supported by a rather noisy drummer, on Top Rank 35-042 supplied a contrast, even relief.

The vocalists range from the crystal-like tenor of **Harry Secombe** (Philips BBE12340) to the dark-brown bass of **Tex Ritter** (Cap. EAP1-1323). If ever they make a good picture of the life of Enrico Caruso, we have a naturally-gifted singer for the title-role here in Harry Secombe. Tex Ritter, of course, could never aspire to sing Mephistopheles, though some of his utterances are quite devilish (*Conversation With A Gun* makes an odd contrast with yet another reading of *Deck Of Cards*).

Harry Secombe never gives the slightest hint in any of his four numbers that he is also a great comedian. For our comic relief, we must turn to the somewhat regional humour—of North Carolina—of **Andy Griffiths** (Cap. EAP-1256), on which he discusses that state at some length, and also tells the story of *Hamlet*, which is nowhere near as funny as Bernard Miles' version of the same story. Older readers may like to be reminded of **George Formby** and four of his songs that, recorded during and just before the last war, always seem to be the audible equivalent of those saucy seaside postcards. The number is Col. SEG7964.

I suppose we can regard **Robert Horton** (Pye NEP24118) in his recent appearance on *Sunday Night At The Palladium* as a light comedian as well as a tough-Western actor; he can also sing, in a surprisingly soft voice.

Three coloured artists with silky voices bring in their habitually large helpings of song. **Nat "King" Cole** (Cap. EAP1-1317) has four pleasant but unexceptional numbers; **Johanny Mathis** (Fontana TFL5061) sings a set called *Ride On A Rainbow* (titled for no other reason than I can see that this is one of the numbers on the disc) which also includes *A Lovely Way To Spend An Evening*, which number is among those sung more convincingly by **Brook Benton** in a set called *Endlessly* (Mercury MMCI4022).

Mel Tormé (H.M.V. 7EG8773, *Isn't It Romantic?* and CLP1315, *Olé Tormé*, a fine set of Latin songs) is more to my liking, and his accompanists are more interesting, especially the solo guitarist in the first-named song. **Johanny Ray On The Trail** (Philips BBL7363) is not as tearful as he was at the outset of his career, or as wild; he is not a very convincing cowboy, though, either.

Connie Conway (London HAW2214) is a man, believe it or not, who sings rather lugubriously in slow numbers and fairly

charges along in fast ones (such as *Beyond The Blue Horizon*, ending with the words "Beyond the blue horizon lies a setting sun", whereas the correct lyric is "... risin' sun", as it makes better sense and rhymes; this one has a very busy accompaniment, but all the background music on this disc is on the pretentious side). There is something of Mel Tormé in the quieter moods of **Monty Babson** (London HAJ2212), who uses a big accompaniment directed by Reg. Owen (yes, it was recorded in London); and we find a swinging orchestra behind **Perry Como** on his EP of up-tempo numbers such as the 1949 hit *Dear Hearts And Gentle People* (R.C.A. RCX170); these eleven-year-olds seem to be burgeoning afresh, as they say.

But the best of the male vocalists are collectively the **Kingston Trio**, who include their famous and delightful *San Miguel* along with a topical absurdity *Oleanna* and other cheerful nonsense on Cap. EAP1-1322; the two EPs of *Me And The Moon* on Bruns. OE9472/3 by **Bing Crosby** suffer from the gritty original recording, though he's still ahead of them all apart from this purely technical shortcoming.

THE MONTH'S CHOICE

Diana Dors	Pye N15242
Frank Barber	Col. 33SX1193
Cyril Stapleton	Ace of Clubs ACL1011
Frank Chacksfield	Ace of Clubs ACL1017
Percy Faith	Philips BBL7336
Doris Day	Philips BBE12339
Kingston Trio	Cap. EAP1-1322
Ray Charles Singers	Bruns. LAT8318

Of the girls, I'll settle for the pertness of **Doris Day** in four of her numbers from her latest film, "Pillow Talk" (Philips BBE12339), and the professional mellow assurance of **Dinah Shore** on Cap. TI247, rather than the assumed Americanism of **Ruby Murray**, who sounds more transatlantic than many singers born that side, on Col. 33SX1201; she might be Ruth Etting in *Button Up Your Overcoat*. **Shani Wallis** is too mannered for my liking on Philips BBE12337; **Patti Page** has a fourth EP in the series of *Pages* (Mercury ZEP10045) and an LP called *Indiscretion* (Mercury MMCI4017), though it's not as enticing as it was doubtless meant to be; **Connie Francis**, who really is a girl, in case you didn't know, is not quite as pinched, vocally, on *You're My Everything*, which seems to turn up on every other EP and LP these days, and is the title of M.G.M. EP711; and **Marguerite Piazza** (Coral LVA9119) exhibits a good soprano voice in *Memorable Moments Of Music*, which is quite the most amazing hotch-potch of numbers I have ever met on an LP. I wonder whose bright idea it was to get a soprano to sing Canio's famous aria *Vesti la giubba* (*On With The Motley* to you) from *Pagliacci*, and then to follow it with—you'll never believe this, but it's true—*When The Saints Go Marching In!*

Well, I suppose there is a precedent for it in **Gracie Fields**, who could sandwich Bach's *Ave Maria* between a shredded version of Toselli's famous serenade and some ribaldry about biggest aspistras. We've had little of Gracie lately; now there is an LP on Col. 33SX1198 of some of her best numbers, though from the vocal viewpoint, I feel the originals were best, even if they do show signs of groove-wear.

The **Ray Charles Singers** always delight me; so I will conclude this review this month with a word or two of praise for their splendid singing on Bruns. LAT8318 of *Juanita* and others under the title *In The Evening By The*

Moonlight. The guitar and/or banjo or harmonica accompaniments, without huge stringed or brass groups, make a superbly refreshing change. Full marks all round!

JOHN OAKLAND

STEREO/MONO POPS

These records are reviewed in their stereo form. The equivalent mono numbers, where available, are included for convenience.

Jimmy Durante, so I am told, once found himself sharing a lift at the Waldorf-Astoria Hotel with Toscanini. A smile immediately stretched beneath the famous nose, and the comedian thrust his hand at the conductor. "Hoddyda do maestro", he barked, "I'm in show bizness too". I recount the anecdote as an example of Durante's insouciance, his imperturbability. Even more convincing evidence of his sense of poise can be found on Brunswick STA3021 (mono LAT8312), "In Person—At The Piano", where the person and pianist are, of course, Durante himself. Not everybody knows that just after World War I Durante worked as a jazz pianist (well, a ragtime pianist really), actually leading a band that included the New Orleans clarinetist, Achille Bacquet. And when you listen to his playing on this record, particularly in such tracks as *I Want A Girl And Inka Dinka Doe*, there is a noticeable delicacy about it, a formality that belongs to the genuine ragtime performer. Not that this LP contains anything that can be called jazz; it's largely a collection of pop-songs of the 1920s—tunes like *Shine On Harvest Moon*, *Ida, Sweet As Apple Cider* and *Carolina In The Morning*—played attractively and spiced with an occasional vocal chorus and a gritty aside or two. A washboard even makes its appearance on a couple of tracks. As you'll gather, I enjoyed this record, although the stereo seemed a bit queer in one or two places; sometimes I could have sworn that two pianos were being played. Another performer who started out as a jazz pianist—in his case an exceptionally fine one—is **Nat "King" Cole**, a man who now spends all his time singing. Oddly enough, though, there are far fewer traces of jazz in "The Very Thought Of You", Capitol SLCT6173 (mono LCT6173) and "To Whom It May Concern", Capitol SLCT6182 (mono LCT6182), two new stereo releases by Nat Cole, than on Jimmy Durante's record. Personally, I always find Nat Cole's singing too anonymous, too transparent, but people who like to hear him getting to grips with a sentimental ballad should enjoy SLCT6173. It includes versions of *Cherchez La Femme*, *Magnificent Obsession*, *For All We Know* and *Impossible*, with accompaniments arranged and conducted by Gordon Jenkins. On the other LP Nat is backed up by Nelson Riddle's orchestra and arrangements, and this time the repertoire consists entirely of new tunes. These vary considerably in quality. One or two are positively pathetic—*In The Heart Of Jane Doe*, for instance, or *Love-Wise*, or *Lovesville* ("If you've never been in Lovesville, In the state of Ecstasy", begins the first stanza).

Pat Boone is another performer who always strikes me as being too negative, too watered-down, in his approach to singing. On "Side By Side", London SAH-D6057 (mono HA2210), he is partnered by his wife, Shirley, in a set of familiar songs, including *Now Is The Hour*, *Tumbling Tumbleweeds*, *Drifting And Dreaming* and *Let Me Call You Sweetheart*. The result is harmless but uninspiring. Much more gusto is to be found on "Mike!" Columbia EP ESG7784 (mono SEG7972), four tracks by the lively but relaxed **Michael Holliday**, one of the pleasantest British pop-singers to turn up for some time. The style, of course, is Bing

Crosby's, right down to the spots of whistling and the encouragement offered the musicians, but it's always engagingly done and—a saving grace, this—just like Mr. Crosby, Michael Holliday doesn't take his material too seriously. *The Folks Who Live On The Hill* (always a good song) and *Strange Music* (the result, according to the label, of collaboration between Grieg, Wright and Forrest) are treated romantically; *I Can't Give You Anything But Love* and *Love Is Just Around The Corner* move more casually, with a semi-Dixieland backing. The fifth singer in my column this month is the multi-lingual Miss Kitt, making her first appearance on the London label—SAH-R6058 (mono HA-R2207)—with "The Fabulous **Eartha Kitt**". This includes the usual group of foreign-language songs, ranging from *Sholem* (Israeli) to *Jambo Hippopotami* (probably Ashanti or Yoruba or something equally recondite). The English section contains a kittenish version of *Mack The Knife*, a would-be torrid number (*I'd Rather Be Burned As A Witch*), and a half-hearted bash at a genuine blues—Leroy Carr's beautiful *In The Evening When The Sun Goes Down*. With her tiny voice and wide vibrato, Miss Kitt might be called the Nellie Wallace of Harlem. Last of the vocal records to be reviewed this month is "Love Lost", Capitol ST1189 (mono T1189), a collection of love songs by **The Four Freshmen**. I wasn't very happy about the slightly mawkish approach to *I'm A Fool For You*, nor was I quite sure if the codding in *The Gal That Got Away* (a masculine variant upon the Harold Arlen song) was intentional or not. Nevertheless the LP is fairly typical of this quartet's musicianly approach, even if it is more subdued in manner and generally less enterprising than some of their other records.

The first moving-picture which the Lumière brothers showed in public was of a railway train arriving at a country station in France. The first stereo recording that I ever heard was of an express train thundering across the room. **George Melachrino** keeps up this fine tradition by prefacing "Rendezvous In Rome", R.C.A. SF-5049 (mono RD27150), with the sounds of a train arriving at its terminus, complete with the opening and shutting of carriage-doors. The first track, in fact, *Rome, The City*, goes in for naturalism enthusiastically, for it contains a sequence by solo violin and accordion which has the violinist moving about the room, just as he might do in a café. On the whole this is an attractive LP, with good playing by the Melachrino Strings and Orchestra, and some enterprising arrangements. Four of the pieces were composed by George Melachrino himself (*Rome The City*, *View Of The Vatican*, *Colosseum* and *Vista Roma*) and another one (*Autostrada*, all about traffic and motor-horns) by William Hill Bowen. The remainder consist of such items as *Volare*, *Three Coins In The Fountain* and the love duet from Act 3 of *Tosca*. George Melachrino and his Orchestra also appear on H.M.V. CSD1276 (mono CLP1197), "Moonlight Concerto", a very varied collection. **Arthur Sandford** plays the piano part in extracts from the Grieg, Tchaikovsky and Rachmaninov concertos, doing it very cleanly and competently. Richard Rodgers' *Slaughter on Tenth Avenue* has been scored to allow **Ronald Chesney's** harmonica to become the chief protagonist, a rôle it performs with great success, sounding very much at home inside a piece of music that is—in the right kind of way—rather brassy and sentimental. **Gordon Lewin** is the soloist in Artie Shaw's *Concerto For Clarinet*, performing the solo part impeccably but with less jazz feeling than Shaw used to display, an effect that is probably emphasized by the slightly portentous background. *Concerto In Jazz* turns out to be a cousin of the *Rhapsody In Jazz*,

very theatrical and not at all nourishing; **Pat Dodd** does the most he can with the piano part. Which only leaves *Copper Concerto*, a cleverly scored piece of nonsense based upon that familiar ballad, *If You Want To Know The Time Ask A Policeman*. The *Concerto In Jazz* and *Concerto For Clarinet*, incidentally, are available in stereo form on an H.M.V. EP, GES5782 (mono 7EG8536).

When I reviewed a **Paul Weston** LP of mood music in last month's issue of *The GRAMOPHONE* I commented upon the necessity for this kind of music never to shock or surprise. Paul Weston seems to have brought the same attitude to "The Music of Jerome Kern", Philips SBBL531 (mono BBL7268), on which, once more, the emphasis is upon smooth, well integrated playing by strings and woodwind. But although the scores may not be adventurous, the tunes are mostly good ones, including *Smoke Gets In Your Eyes*, *A Fine Romance*, *The Song Is You* and *Long Ago And Far Away*. Equally subdued in manner and equally well performed are the four tracks (*It Must Be Magic*, *Anniversary Waltz*, *Bless This House* and *Eton Boating Song*) which make up "Words and Music", H.M.V. EP GES5761 (mono 7EG8441), **Jack Payne** and his orchestra supplying the music, the Rita Williams Singers the words. Not all LPs live up to their titles, but "Strings In Hi-Fi" Mercury CMS18009 (no mono issue) is certainly one that does. **Pierre Challet** and his 75-piece string ensemble fairly whizz through some of the intricate passages, the violins swirling, soaring and hovering. I tend to be antagonistic toward acrobatics of this kind, but even I was impressed. The trouble is that so much of the actual music itself is trivial, scarcely worthy of this technical wizardry. There are too many novelty numbers with titles like *Fiddle Faddle*, *Dance of the Spanish Onion* and *Comedians Gallop*. It is noticeable that the best tracks are those which present the Scherzo from Tchaikovsky's Fourth Symphony (plenty of showy pizzicato work here) and the Can-Can from *La Boutique Fantasque*. Incidentally, a solo violinist who has obviously lent an ear to Stéphane Grappelly's playing makes his appearance near the end of *Sophisticated Lady*. Perhaps the most imaginative light music of the month, however, comes from **Frank Cordell**, who makes economical yet exciting use of his orchestra on H.M.V. EP GES5753 (mono 7EG8469), "The Melody Lingers On", four tracks taken off an LP, H.M.V. CSD1251 (mono CLP1153). The title song is given delicate treatment and has some excellent woodwind playing; a faintly bopish melody makes its appearance in the score of *The Continental*; while *Fascinating Rhythm* is a splendid example of Cordell's work, particularly the way the opening theme statement is thrown around from trombone to xylophone to harp, and so on. Some good solos can be heard; Osian Ellis (harp) and Don Lusher (trombone) perform in *Fascinating Rhythm*, while Tommy Whittle (tenor sax) virtually makes *Just One Of Those Things* his own property. In every instance the stereo recording seems exemplary.

Those of us who have let the one-eyed monster creep into our homes (it flickers at me even as I write these words) will be familiar with such folk-heroes as Maverick, Cheyenne and the honest-faced Wagon master. They may, or may not, be pleased to know that the musical themes tagged on to these dramatic acquaintances, plus a whole heap more, can be found on "TV Western Theme Songs", Coral SVL3009 (mono LVA9117), performed by **Lawrence Welk** and his Champagne Music Makers. Except for *Tales of Wells Fargo*, every theme has a vocal chorus sung by The Sparklers, while in between or around are passages for strings, or else a solo concertina or

soprano saxophone. What irks me, however, is the incessant clippety-clopping that goes on all the time. Perhaps I just don't have horse sense. Another facet of American culture is represented by "Swingin', Marchin' and Whistlin'", Columbia SCX3283 (mono 33SX1182), on which **Buddy Williams** and his Golden Echo Music perform twelve American college songs. The stereo is used in a most dynamic fashion, but the performances have a bewildering variety about them, ranging from plain, ordinary whistling above a rhythm section to the Basicis sequence in *The Eyes of Texas*. Mostly though, this is boisterous, rather brash music, with more verve than rhythmic subtlety, ending up with a rousing performance of *Washington and Lee Swing* (brass on the left, reeds on the right, and lots of to and fro). Every LP nowadays, of course, is built around a theme, however tenuous, and the theme underlying "Billy Vaughn's Golden Hits" London SAH-D6056 (mono HA2209) is simple enough. The record brings together tunes that have "filled a pot of gold for their authors", or, as the sleeve-note quaintly puts it later on, the "twelve first families of Hitsville". As with so many LPs now, it boils down to a question of re-creation, most of the performances being modelled upon the original recordings. In *Song Of India*, for instance, the trumpeter plays Bunny Berigan's 25-year-old solo while the trombonist blows sweet and smooth, just as Tommy Dorsey did. The Vaughn orchestra displays plenty of bounce and versatility, and it's a pity the technique and enthusiasm couldn't have been harnessed to more original ends. As it is there are ricky-ticky versions of *12th Street Rag*, *Oh! and The Chipmunk Song*, a long and noisy drum solo on *Topsy II*, and a very lukewarm performance of *One O'Clock Jump*. The best track of all is undoubtedly the re-creation of Artie Shaw's *Summit Ridge Drive*, complete with sprightly harpsichord, growling trumpet and vivacious stereo presence.

"Johnny Maddox plays the Million-Sellers", London SAH-D6059 (mono HA2211) tries to do something very similar to the Billy Vaughn LP, the tunes including *Beer Barrel Polka*, *The Aha Daba Honeymoon*, *You Always Hurt The One You Love* and *Rock-A-Bye Your Baby*. Johnny Maddox is described in the sleeve-note as a ragtime pianist, yet all he has in common with the ragtime tradition is a certain cool formality, and perhaps an odd detail of phrasing now and again. Let's face it, this is pub-piano, very like the kind of thing which has made Russ Conway so popular. A much more accomplished pianist is **Roger Williams**, heard on London SAH-R6064 (mono HA2218) playing "More Songs of the Fabulous Fifties". Williams' normal approach is to dress-up a song like *All The Way or Moments To Remember*, playing what might be called "concerto-type piano" against a background of strings and woodwind. Occasionally he shows his genuine skill as a jazz pianist (he once took lessons from Lennie Tristano), as in the last half of *Memories Are Made Of This*. Next we plunge into the music intended for dancing rather than listening, starting off with four H.M.V. EPs by **Joe Loss** and his orchestra, all very competent and musicianly. GES5758, 5763 and 5774 (mono 7EG8478, 8473 and 8512 respectively) each contain two waltzes and two quicksteps, while GES5783 (mono 7EG8537) consists entirely of quicksteps (including *Tip Toe Through The Tulips* and *You Are My Lucky Star*). Also suitable for dancing is "Dancin' Banjos (No. 2)", Columbia ESG7781 (mono SEG7961), four medleys (of 12 tunes altogether) by the **Big Ben Banjo Band**, boisterous, unsophisticated performances of such items as *My Sweetie Went Away*, *Roll Out The Barrel* and *Painting The Clouds With Sunshine*. And hidden

David OISTRAKH

**BEETHOVEN VIOLIN CONCERTO
in D MAJOR Op. 61**

with **THE MOSCOW STATE ORCHESTRA**

Conducted by: Alexander Vasilyevich Gauk



12" Long Play

16/9

One of the superb recordings by GALA in the Festival of Fine Arts Series.

There are almost a hundred titles available in the GALA 12" LP series including Classical and Modern Orchestral Recordings.

GALA RECORDS
114 CHARING CROSS RD.,
LONDON, W.C.2.
TEMPLE BAR 5432



MESSAGE TO DEALERS:
*If you are not already stock-
ing Gala records please write
or telephone and we will send
you full details.*

however,
goes on
re horse
lture is
' and
(mono
ns and
merican
a most
have a
ng from
rhythm
Eyes of
, rather
ythmic
ormance
the left,
nd fro).
round a
under-
London
enough.
at have
, or, as
on, the
with so
sion of
s being
gs. In
er plays
sile the
just as
chestra
ty, and
couldn't
il end.
th Street
ng and
ry luke-
b. The
creation
complete
trumpet
Million-
(A2211)
he Billy
Barrel
Always
ye Your
in the
he has
on is a
an odd
face it,
of thing
lar. A
Roger
-R6064
of the
approach
Way or
ight be
a back-
sionally
mist (he
, as in
f This.
ded for
off with
chestra,
ES5758,
73 and
zes and
(G8537)
ng. Tip
y Lucky
Dancin'
(mono
gether)
sterous,
tems as
rrel and
hidden

Ampex domestic and

MUSIC SOUNDS BEST ON TAPE

In room 314 at the London Audio Fair you can hear for the first time in this country just part of the range of Ampex Domestic Tape Recording Equipment featuring



4 track 7½ i.p.s stereo tapes These tapes are but a minute selection from the vast range of recordings now available on



United Stereo Tapes

(A division of Ampex Inc.)

which feature the world's greatest artists.

MUSIC SOUNDS BEST ON TAPE

AND AMPEX DOMESTIC AUDIO
EQUIPMENT GIVES THE
FINEST REPRODUCTION OF TAPE.

London Audio Fair—Hotel Russell—April 21-24



AMPEX INTERNATIONAL S.A.
Fribourg, 1, Switzerland

nd professional equipment

3 - CHANNEL STEREO

In room 252 at the London Audio Fair, Rank Cintel Ltd. are presenting another fabulous demonstration of three-channel stereo featuring Ampex professional tape recording equipment.

Not only can you hear the world's finest recorded sound but also how the two channel stereo and single channel masters are made from the 3-channel original.

Continuous demonstrations three times an hour on the hour are being given throughout the period of the fair. Hundreds were disappointed at Harrogate, so make sure you don't miss the only London demonstration this year.

Programme presented by the U.K. distributors of Ampex video and professional audio tape recording equipment.

London Audio Fair—Hotel Russell—April 21-24



RANK CINTEL LIMITED
Worsley Bridge Road, London, S.E.26
Hither Green 4600



Only with **FI-CORD** can you have it both ways—really HI-FI and really portable

Don't be misled by the compact size. The **FI-CORD** is a high fidelity instrument of advanced scientific design—assuring true-to-life recordings.

Frequency 50-12,000 c.p.s. \pm 3db. Tape speeds $7\frac{1}{2}$ i.p.s. and $1\frac{1}{2}$ i.p.s. Twin track record/playback, using standard $3\frac{1}{2}$ " spools.

Wherever you go, you can take your **FI-CORD** with you, it is ideal for adding

the realism of sound to movie films.

The **FI-CORD** weighs only $4\frac{1}{2}$ lbs., measures $9\frac{1}{2}$ " x 5 " x $2\frac{3}{4}$ ", operates in any position (lid open or shut) and requires no power point. It runs on 4 batteries, rechargeable from the automatic charger supplied.

Built-in speaker. Full playback volume. Extension speaker socket. Dynamic microphone with stop/start switch.

**CATCH IT—
AND KEEP IT—WITH**

Write for name and address of your nearest stockist to:—

FI-CORD Ltd · 40a Dover St · London · W1
Tel: HYDE PARK 3448

FI-CORD

Complete with
Microphone, Tape,
Batteries and Charger **59** GNS
or with Gramplan DP4/M
Microphone **66** GNS

away among these records aimed at the dancing public is a very prepossessing EP by **Tony Crombie** and his Men, "Swingin' Dance Beat" on Columbia ESG7768 (mono SEG7882). Crombie, of course, is one of Britain's finest jazz drummers and his group includes several well-known jazz musicians. The stereo recording is particularly effective in the crisp versions of *Anything Goes* and the *Carioca*, as well as in Crombie's own tune, *Sadie's Song*.

Two new London LPs by **Martin Denny**—"Quiet Village", SAH-U6055 (mono HA2208) and "Exotica", SAH-W6062 (mono HBU1079)—could just as easily have been titled "The Modern Jazz Quartet Goes Polynesian" or "Ronnie RONALD Whistles Shina No Yoru". When I reviewed an earlier Martin Denny LP last January I commented upon the way in which animals and birds kept crawling and flitting between the speakers. The same thing happens again. In fact one waits so expectantly for the next sound effect to turn up—a hoopoe hooping or hyenas laughing—that the music begins to take a back-seat. As it is, the ensemble performs a very eclectic selection including (on SAH-U6055) *Hawaiian War Chant*, *Laura* and *My Little Grass Shack In Kealahou Hawaii*, and (on SAH-W6062) *Return To Paradise*, *Hong Kong Blues* and *China Nights*. Both LPs can be recommended without reservation to anybody who wants to show off his stereo equipment. It's odd, incidentally, that both records include the same track (*Quiet Village*) and SAH-W6062 (a 12in. LP) boasts two more tracks (*Busy Port*, *Waipio*) than its 10in. mono counterpart. From the Pacific islands we go to South America—to "Honeymoon In South America", to be exact, Pye GSG10035 (mono GGL0035), on which the **Rio Carnival Orchestra** perform such familiar items as *Brazil*, *La Paloma*, *Tango Del Amor* and *La Cumparsita*; all very competent but rather conventional. Next comes the music of **Chaquito** (Rey del Cha-Cha-Cha), Fontana STFL505 (mono TFL5062), which although sounding more authentic than the previous LP is actually the work of a British arranger and home-grown musicians. It's a creditable and colourful set of performances, making good use of stereo, but in the end I find that I can't hear more than three cha-chas—anybody's cha-chas—without feeling drowsy. More Latin-American tunes can be found on a group of EPs by **Tony Osborne**, his Piano and Orchestra: "Cha Cha With Tony", H.M.V. GESS756 (mono 7EG8443), includes *Dolores and Indian Summer*; "The Latin Touch", H.M.V. GESS764 (mono 7EG8497), with *Poinciana* and *I've Never Been In Love Before*—and a non-Latin one this time—"Our Love Story" (*Laura, Stay As Sweet As You Are*, etc.), on H.M.V. GESS772 (mono 7EG8514). Last of all, let me recommend a pleasant little H.M.V. EP, GESS781 (mono 7EG8535), by the **Lecuona Cuban Boys**. This isn't really very authentic either, but it does present performances of four of Lecuona's most famous tunes—*Malaguena*, *Siboney*, *Jungle Dreams* and *Say Si Si*, attractively scored and with some enthusiastic drumming by Candido.

CHARLES FOX.

illnesses, is still there, singing the sort of songs she has always sung, with incomparable verve and feeling.

Like so many members of her profession, she was raised in a hard school. She came from a very poor family, had little education and no formal musical training. Like the great Rachel, she gained her first experience performing in the streets, and in essence her style has never changed. A tiny figure with a personality big enough to dominate the largest audience, she still wears the plain black of her impoverished childhood, still makes the same simple, down-to-earth appeal to the man and woman in the street. Her songs are of lonely women lamenting faithless lovers: her backgrounds are ports and cafés and poor streets where love relieves the drabness for a moment and is gone.

Her latest record to be issued here, *Milord* (Col. 45-DC754), has the same ingredients and the same appeal. The singer confesses touchingly that she is nothing: *Je ne suis qu'une fille du port, une ombre de la rue*. One day she sees a magnificent traveller with a beautiful woman on his arm. He hasn't noticed her, and would ignore her if he did, but she pours out her appeal: "Come, milord, sit at my table. It's cold outside and comfortable in here: let me see you smile." And the time comes when her dream comes true. Her hero loses his sweetheart, the poor singer calls to him again, and when he turns and for the first time sees her, his eyes are full of tears. Treated by a lesser artist, the sentimentality would be unbearable. Mlle Piaf, with her powerful personality and broad technique, now tugging unashamedly at your heart-strings, now belting it over like a Sophie Tucker, makes it oddly moving. It's not just an accident, I think, that with its simple romanticism and strong beat, *Milord* was played by a couple of teenagers in my family more often last week-end than any other "pop" number.

Amalia Rodrigues is to Portugal what Piaf is to France. Unlike the Frenchwoman, she was reckoned a beauty, but otherwise they have much in common—early poverty, struggle and fame. She has long been Portugal's foremost singer of fados, a national institution, friend of the fashionable and the great. Now we have two collections—"Amalia Sings", Vols. 1 and 2 (Col. SEG48 and 49)—in which she is heard at her best. Indeed, a Portuguese friend is of the opinion that she has never before been recorded quite so well. The first volume includes two orthodox fados, *Eugenia da Camara* and *Hilario*, which should appeal to anyone who likes the form at all. Even more to my taste are *Ha Festa na Mouraria*, set in Lisbon's old Moorish quarter, and *Malmequer Pequeno*, in which one learns that it's not only in this country that girls sentimentally pull petals from the daisy. In the second volume I particularly liked *Noite de Santo Antonio*, about one of Portugal's popular celebrations of saints' days, and the *Novo Fado da Severa*, inspired by a woman as dangerously attractive as Carmen, who is said to have been loved by noblemen but to have preferred bullfighters.

LILLIAN DUFF.

CONTINENTAL RECORDS

There was a time, though I can't claim first-hand knowledge of it, when the London music-hall was probably richer than any other city's in talent and personality: one has only to think of Lauder, Leno, Marie Lloyd, Vesta Tilley, Little Tich. But in my time the forcing-ground has been Paris. Where are our equivalents of Guilbert, Mistinguett, Chevalier, Josephine Baker, Trenet, Montand, Juliette Greco and Edith Piaf? Guilbert and "Miss", of course, have gone, and some of the others are past their best; but **Edith Piaf**, despite recent

FOLKSONG

It was in May 1959 that I last reviewed a batch of folk song recordings. One of the records I dealt with then was of Dominic Behan singing a group of Irish street ballads, all of them previously heard in a Third Programme broadcast, "Lots of Fun at Finnegan's Wake". At the time I bemoaned the fact that *Mrs. Hooligan's Xmas Cake*, one of the highlights of the broadcast, had been omitted. Now, however, I'm happy to announce that **Dominic Behan** performs this splendid comic song with great

verve on Collector JEI 4, together with four other songs encountered in "Finnegan's Wake": *Brian O'Linn*, *Botheration*, *Bucacillin Donn* and James Joyce's own ballad, *Perse O'Reilly* (to be found on pp. 44-47 of the English edition of "Finnegan's Wake"). All are sung in a masterful but ingratiating fashion. Admirers of Dominic Behan's singing could also do worse than listen to Decca 45F11147, containing *The Bells of Hell* and *The Captains and the Kings*, two songs from "The Hosiery", the play by brother Brendan. These aren't exactly folk songs, and the accompaniments are decidedly gimmicky, but Behan sings with typical gusto and humanity.

"Sweet England", eighteen love songs and ballads "from Southern England" sung by **Shirley Collins** (Argo LP RG150), carries a sleeve-note in which Alan Lomax predicts that within ten years Miss Collins could be a major artist. He may be right, but at the moment I should like to hear more assurance and more variety in her singing. It is right and proper for a folk singer to sound anonymous, but that is hardly the same thing as lacking presence. Nevertheless, this is a useful collection of songs, including such delightful items as *The Cuckoo* and *The Bonny Labouring Boy*. It seems a little odd, though, to find an Irish, a New Zealand and three American songs in the line-up, even if one of the American items—*Omie Wise*, a mountain murder ballad—is given the dead-pan, faintly sardonic treatment it demands. Purists may also object to the accompanying banjos and guitars, which add an extra transatlantic flavour to the music. Similar criticisms can be levelled at "The Foggy Dew" (Collector JEB3), on which—in addition to the title-song—Miss Collins sings *Brigg Fair*, *The Berkshire Tragedy* and *Geordie*. Fuzzy recording doesn't help to improve matters.

On Collector JEB2 the **Steve Benbow Four** perform a group of lively songs (notably *Captain Kidd* and *The Coalowner and the Pitman's Wife*), but in a very stolid way. The best track has **Shirley Bland** singing *North Country Maid* (better known as *The Oak and the Ash*). Next come two EPs of songs from the Border, but performed in far too genteel a fashion. "Songs from Northumbria" (Beltona SEP66), including *Water of Tyne* and *Blow the Wind Southerly*, presents **Margaret Hewitt** (complete with Celtic harp) displaying a fine voice but very little feeling for folk music. **Owen Brannigan** is in a very similar position on H.M.V. 7EG8551, on which, accompanied at the piano by Gerald Moore, he sings a mixture of Northumbrian and Tyneside songs. The best performances are of the dialect songs: *Cushie Butterfield*, *Dance Ti' Thee Daddy* and *Keep Your Feet Still, Geordie, Hinney!*

The remaining records take us north of the Border. In fact the **Joe Gordon Four** might be described as a Scottish equivalent to Steve Benbow's Sassenach group. They are, however, much more professional. Using an electric guitar, string bass and a generally sophisticated approach, the Folk Four can scarcely qualify as an authentic folk group, but their music is a cut above the merely pleasant. H.M.V. 7EG8454 contains some very satisfying tracks, especially *Ridin' Doon the Glesca* and *Lassie wi' the Yellow Coatie*, as well as a savage version of *Johnnie Lad*. One might describe *Johnnie Lad* as bearing a similar relationship to the Scottish folk-song revival as *How High the Moon* did to the modern jazz movement of the 1940s. Two more versions of it crop up on Collector EPs by **Robin Hall**, a singer with an agreeable but sometimes monotonous style. As *Jinkin' You, My Johnnie Lad*, a tender, country love-song, it can be heard on JES6, while JES5 presents **Robin Hall** and **Jimmy MacGregor** singing an urban variant, cocky and derivative, full of local patriotism and completely divorced in

theme and manner from the country version. But an anti-romantic spirit is well to the fore on JES5, for this EP also contains that snook-cocking song *The Wee Magic Stane*, in addition to *Duke Street Jail* and *You Canna Shove Your Granny Off A Bus* (to the tune of *She'll Be Comin' Round The Mountain*).

The Wee Magic Stane also turns up on a Collector standard 45 (JDS2), coupled with *The Dundee Weaver*, reissued from an earlier *Robin Hall* EP (JES2). The playing-times of these two sides, incidentally, are 3½ and 1½ minutes respectively. Another Collector 45, but a duller one, brings together *The Day We Went Tae Rothesay's* and *The Ballad Of Johnny Ramensky* (JDS1). As well as *Johnnie Lad*, JES6 also contains the delicate *Skippin' Barbit Thro' The Heather* and *The Bonnie Lass O' Fyvie*, the tragic narrative of the latter being given ironic value by the jaunty tune which underlies it. Robin Hall, though, is better singing the lighter, livelier ballads; he cannot quite do justice to the slow, elegaic songs. His performance of *MacPherson's Rant* (JES7), for instance, celebrating the Scottish outlaw and folk-hero, cannot be compared with Jeannie Robertson's (reviewed below). The best track on JES7, in fact, is probably *My Bonnie Laddie's Lang A-Growin'*, a song very similar to the Irish *Bonny Boy*, which Dominic Behan recorded on JEI 1. As with most of these Collector EPs, the recording quality is decidedly uneven.

Jeannie Robertson, of course, is in a different class. Here is a singer who rises to the stature of the songs she performs. As Mr. A. L. Lloyd has written, she is "one of the finest ballad-singers in Western Europe". Paradoxically enough, her singing has such dynamic force and range that its true quality is seldom captured by recording engineers. None of the four EPs reviewed here, for instance, is really satisfactory from a recording point of view. "Jeannie's Merry Muse" (H.M.V. 7EG8534), "tender and ribald songs of Scotland", comes nearest, but is spoilt (on my copy, at any rate) by pre-echo. Especially to be recommended on this EP are versions of *Enst Upon A Time* and the eighteenth-century song, *The Laird O' Windy Wa's*. The singing here is unaccompanied, as it is on Collector JES1, a slightly disappointing EP, but containing a splendid performance of *The Gallows' Hills*. On the two remaining EPs Jeannie Robertson is usually accompanied—a little incongruously—by a guitarist. "I Ken Where I'm Going" (JES8) however contains an unaccompanied performance of *McPherson's Farewell* that pierces right to the heart. *The Two Brothers*, one of the greatest Scottish folk-songs, is performed in all its elegaic power on Collector JES4. Despite the fluctuating quality of the recording, these EPs are all of outstandingly high quality, the work of the finest singer of folk ballads to be found anywhere in the British Isles.

CHARLES FOX.

as well as by the chorus and orchestra. Again I note some departures from the original but they are, I think, harmless if not improvements. "Wonderful Show Songs" is an anthology of selected tracks from previously or simultaneously issued LPs and EPs of musicals of pre-war days. Played right through, as I had to do, it sounds a bit like a dealer's "sampler" disc, for which purpose it is admirably suited. Thirteen shows are represented and the singers include June Bronhill, Julie Bryan, Vanessa Lee, Thomas Round and Inia Te Wiata, among others.

The *Lilac Time* and *Chu Chin Chow* EPs are taken from the LPs reviewed above and are equally successful with their bigger brothers in both mono and stereo forms. The *Rose Marie* EP however, is not taken from the full-length selection with which this column starts but from that with Elizabeth Larner and Andy Cole in the principal roles and which I reviewed very favourably last October.

Of the two EPs which are issued simultaneously in single and double channel recordings I commend *Bitter Sweet* wholeheartedly. It is, I think, Noël Coward's best score, presented in first class style by Vanessa Lee, Roberto Cardinali and Julie Dawn and very well recorded; views which Mr. Cox expressed when he reviewed the LPs from which this selection is taken, in February and April 1959 respectively. With *The Lilac Domino* I am much less familiar. Produced in 1918 I never saw it either in London or on tour and I have never seen an amateur production. I am not even familiar with the music except the rather commonplace waltz. Now I have heard it I doubt if it is worth reviving even on EP, although Aileen Cochrane, ably supported by Charles Young, gets all there is to be got out of it.

The Belle of New York is a very different kettle of fish. Here is some of the most charming music from the last quarter of the nineteenth century, a period that seems to have been particularly rich in melody and inventiveness, splendidly presented by Mary Thomas and Barry Kent in excellent stereo sound. My colleague was enthusiastic when he reviewed the mono version in June 1959. I am even more so about the stereo issue.

The other five stereo versions of previously issued mono EPs which have already been reviewed are a little more realistic in the new sound. The performances may be summed up as: *Merry Widow*, first rate; *New Moon* and *Vagabond King*, very good; *Maid of the Mountains* and *No, No, Nanette*, good, but rather spoiled by the comparative inadequacy of the "warming up" of the original scores.

The Philips *Merry Widow* competes in part but not in whole with the EP from H.M.V. so far as material is concerned. Of the respective merits of the performances it is rather difficult to speak. Both Dorothy Kirsten and Robert Rounseville sing well but there is less of the attractive stage atmosphere of the H.M.V. recording and I do not like the hesitations in the slow playing of the waltz.

Vanessa Lee is the heroine of the last records. M.C. was very pleased with the mono release of the *Ivor Novello* songs in June last except for a lack of theatrical excitement in the orchestral and choral arrangements. The stereo issue pleases me greatly; possibly the enhanced sound brings in a little of what my colleague found lacking. "Wonderful" contains "Wonderful, Wonderful Day" from the film *Seven Brides for Seven Brothers*, "I have dreamed" and "Hello Young Lovers" from *The King and I*, and "So in love" from *Kiss me, Kate*, all of which are eminently suited to Miss Lee's voice and style. Stereo and mono issues are equally desirable with a slight bias towards the former.

W. A. CHISLETT.

STAGE AND SCREEN

Rose-Marie (Friml; Stothart; Harbach; Hammerstein II). Soloists, Chorus and Orch. (R.C.A. 12 in. LP Mono RD27143: ★Stereo SF5046, 27s. plus 8s. 9½d. P.T.).

Desert Song (Romberg; Hammerstein II; Harbach; Mandell). Soloists, Chorus and Orch. (H.M.V. 12 in. LP Mono CLP1274: ★Stereo CSD1272, 25s. 9d. plus 8s. 4½d. P.T.).

Lilac Time (Schubert, arr. Berte and Clutsmann; Ross). Soloists, Chorus and Orch. (H.M.V. 12 in. LP ★Stereo CSD1285, 25s. 9d. plus 8s. 4½d. P.T.). Mono: CLP1248 (5/50).

Chu-Chin-Chow (Norton; Asche). Soloists, Chorus and Orch. (H.M.V. 12 in. LP ★Stereo CSD1268, 25s. 9d. plus 8s. 4½d. P.T.). Mono: CLP1269 (7/59).

Wonderful Show Songs. Soloists, Chorus and Orch. (H.M.V. 12 in. LP Mono CLP1311, 25s. 9d. plus 8s. 4½d. P.T.).

Songs from *Lilac Time* (H.M.V. Mono 7EG8522: ★Stereo GES5775). *Chu-Chin-Chow* (H.M.V. Mono 7EG8523: ★Stereo GES5776). *Rose-Marie* (H.M.V. ★Stereo GES5765: Mono 7EG8415—2/59).

Bitter Sweet (H.M.V. Mono 7EG8524: ★Stereo GES5777). *Lilac Domino* (H.M.V. Mono 7EG8525: ★Stereo GES5778). *Merry Widow* (H.M.V. ★Stereo GES5770: Mono 7EG8500—1/60).

Belle of New York (H.M.V. ★Stereo GES5769: Mono 7EG8442—6/50). *New Moon* (H.M.V. ★Stereo GES5760: Mono 7EG8404—1/59). *Vagabond King* (Col. ★Stereo SEG7772: Mono SEG7930—12/59).

Maid of the Mountains (H.M.V. ★Stereo GES5766: Mono 7EG8413—1/59). *No, No, Nanette* (Col. ★Stereo SEG7755: Mono SEG7883—6/50). All with Soloists, Chorus and Orchestra.

(H.M.V. and Columbia Mono and Stereo 7 in. EPs, 8s. plus 2s. 7½d. P.T. each).

Songs from *Merry Widow*. Soloists, Chorus and Orch. (Philips 7 in. EP Mono NBE11104, 9s. 3d. plus 3s. 0½d. P.T.).

Memories of Ivor Novello. Vanessa Lee, etc. (H.M.V. 7 in. EP Mono 7EG8513: ★Stereo GES5771, 8s. plus 2s. 7½d. P.T.).

Wonderful. Vanessa Lee and Orch. (H.M.V. 7 in. EP Mono 7EG8520: ★Stereo GES5779, 8s. plus 2s. 7½d. P.T.).

Judging by this month's spate of LPs and EPs, and other recent issues, the musicals of pre-war days are enjoying a new lease of life. Many of them, if not all, are worth it. Starting with LPs, *Rose Marie* and *The Desert Song* come out simultaneously in stereo and mono. These two great Drury Lane successes of 1925 and 1927 have never lost their popularity. Barring Gilbert and Sullivan operas they must have been the most popular of all amateur operatic society productions during the immediate pre- and post-war years. I am old enough to

remember Billy Merson and Derek Oldham in the former, Harry Welchman in the latter and Edith Day in both of them and they added touches that I miss in the records, good as they are. Julie Andrews is very charming (and, as always, superbly clear) as Rose Marie and has an excellent partner in Giorgio Tozzi, a baritone of the Metropolitan Opera, New York, but Meier Tzeiniker disappoints me woefully as Hard-Boiled Herman. The principals in *The Desert Song* include Edmund Hockridge, June Bronhill, who has become thoroughly at home in such roles since she appeared in the Sadler's Wells *Merry Widow*, Julie Dawn, the ever-reliable Inia Te Wiata and, surprise of surprises, Bruce Forsyth is brought in to sing one song, "It". All in all then thoroughly satisfactory mementoes of two great musicals in which the stereo versions have the edge on those in single channel form if only by a small margin.

The next two LPs are stereo versions of mono releases which Michael Cox reviewed in May and July 1959 respectively and I have little to add to what he said except to stress the pleasantness of the stereo spread of sound. Like him I have always found the lyrics of *Lilac Time* destructive of much of my enjoyment of the music; I should add that to hear some of the music in a form other than that intended by the composer is sometimes disturbing too. I echo his wish for a new version and although he asks that it be for "his generation" I hope to live long enough to hear one. But all this does not detract at all from excellent performances by June Bronhill, Thomas Round and John Cameron, well supported orchestrally, with recording that is both bright and warm.

To quote Mr. Cox again, I too wonder what Mr. Norman Newell contributed to the making of the *Chu Chin Chow* selection to warrant mention on the sleeve for "Record Production". By an odd coincidence I am writing this on the very day after that on which *Salad Days* broke the 40-year old record of *Chu Chin Chow* for the longest run of a musical. It was a very good show indeed and here Inia Te Wiata fills the role of Oscar Asche admirably and is well supported by Julie Bryan and Barbara Leigh

Bart for Bart's Sake (Bart). Lionel Bart with orchestral accompaniment. (Decca 10 in. Mono LP LP1324—17s. 3d. plus 5s. 7½d. P.T.).

South Pacific (Rodgers and Hammerstein II) and **Gigi** (Lerner and Loewe). Soloists, Chorus and Orchestra cond. by Cyril Stapleton. (Decca Ace of Clubs 12 in. Mono LP ACL1010—15s. 10d. plus 5s. 2d. P.T.).

Solomon and Sheba (Nasimbene). Film soundtrack. (London 12 in. Mono LP HA-T2221—27s. plus 8s. 9½d. P.T.). **Ben-Hur** (Rozsa). Film soundtrack. (M.G.M. 12 in. LP MGM-C802—25s. 9d. plus 8s. 4½d. P.T.). **On the Beach** (Gold). (London 12 in. Mono LP HA-T2222—27s. plus 8s. 9½d. P.T.). Film soundtrack. Columbia 12 in. Mono LP 33SX1208—25s. 9d. plus 8s. 4½d. P.T.).

Walt Disney Cartoons. Selections from the Soundtracks. (Top Rank 7 in. Mono EP JKP2029-34—9s. 3d. plus 3s. P.T. each).

Lionel Bart's record has come my way because it includes the composer's own performances of numbers from *Lock Up Your Daughters* and *Fings Aint Wot They Used T'Be*. He gives his own highly individual version of two songs from each show and throws in a handful of more or less sophisticated revue numbers to complete the disc. As far as I know, the numbers have not actually been used in any revues but I'm willing to bet they were submitted to several. The performance is bright and uninhibited but the style is limited, the best thing about it is the accompaniment directed, quite brilliantly, by Laurie Johnson. The two songs from *Fings* plus "Dear Mum" and "Dr. Kinsey Says" are also available on an EP, DFE6619.

Cyril Stapleton's selections from *South Pacific* and *Gigi* make a very successful bargain disc. We can allow ourselves a touch of national pride in the well-chosen singers, lively chorus and respectful but punchy arrangements. I am glad that an English orchestra and an English company can turn out economy

versions as good as this, if only to give more weight to my criticism of the high-priced, star studded, stereophonic coupling of *Gigi* and *My Fair Lady* which I reviewed last month. Top Rank/Disneyland have very sensibly issued the songs from Disney's films on a series of EPs. Disney's mixture of humour and sentiment, is echoed faithfully by the composers who worked for him—you may find it nauseating or nostalgically pretty. My own favourites are *Bambi* (JKP2032), *Pinocchio* (2033), *Dumbo* (2031) and, of course, *Snow White* (2029)—*Cinderella* (2030) and *Peter Pan* (2034) complete the set. Cliff Richard's numbers from the film of *Expresso Bongo* are collected on an EP, mono SEG7971 and stereo ESG7783. Only one of these comes from the original show and I prefer James Kenney's version on the original cast recording. Philips have issued title songs from Frankie Vaughan's films on an EP called *Frank in Films* (BBE12317), unattractive songs, poorly sung, but it's a convenient coupling for the fans.

An original cast recording of *Make Me an Offer* has been announced but so far only David Heneker's own piano selection has turned up for review—the tunes are pleasant and the composer plays jangle piano with Geoff Love's orchestra (H.M.V. 45 POP691). The three soundtrack LPs are uniformly boring—*Solomon and Sheba* is all percussion, *On the Beach* is all "Waltzing Matilda" and *Ben-Hur* is the usual Biblical military mishmash, a Hollywood hymnal of cliché and bathos. *On the Beach* also turns up in a shorter and better arrangement on London HAT2222, but the backing, "Film Themes from Hollywood", is impossibly dull.

MICHAEL COX.

it is left to the Count at the keyboard to provide the only outstanding moments. The breathlessly enthusiastic sleeve note, which gives the name of the American magazine with the sole photographic rights of the Convention but fails to include a list of soloists, refers to Snooky Young's trumpet holding the crowd spell-bound in *Let's Have A Little Taste*. In fact no trumpet can be heard on this track, apart from four high notes at the end. It must be easy to mesmerize a gaggle of disc jockeys.

This is routine Basic, essential only to those enthusiasts compiling a complete collection of the band on record. As an example of orchestral jazz it is much less rewarding than the recent Harry James LPs on M.G.M. and Capitol.

A.M.

Mr. Acker Bilk and his Paramount Jazz Band

"The Seven Ages Of Acker"
In A Persian Market: I'm Going Home (V); **Ory's Creole Trombone: Summer Set: Let The Light From The Lighthouse Shine** (V); **The Gay Hussar/Tiger Rock: Lucky Rock: Cashion Foot Stomp: Run Come See Jerusalem** (V); **Old Comrades March**. (Columbia 12 in. LP 33SX1208—25s. 9d. plus 8s. 4½d. P.T.).

Summer Set/Acker's Away. (Columbia 7 in. 45 45-DB4382—4s. 6d. plus 1s. 6d. P.T.).

"Mr. Acker Bilk Requests—Part 2"
Dardanelle: Franklin Street Blues/Easter Parade: Marching Through Georgia. (Pye-Nixa 7 in. EP NJE1072—9s. 3d. plus 3s. 0½d. P.T.).

It would seem that Mr. Acker Bilk's Paramount Jazz Band is now the biggest jazz attraction of its kind in Britain today. Certainly it draws the crowds. And I feel that Mr. Bilk must be commended for his choice of unusual numbers on these recordings, although the use of *In A Persian Market* makes me wonder (a) if this tune is taking root as a jazz "standard", and (b) if some day soon a trad band will present similar versions of other Ketelby numbers. Another trend is the inclusion of marches in the jazz repertoire. All very well, all very good; many marches make excellent vehicles for jazz, which is based on march music anyway. The two items on the Columbia 45 are perhaps the most attractive, one of them coming off the LP, the other off an EP that I reviewed a few months ago. *Summer Set*, it seems, has already acquired a following among the general public, a public that seems ready to take sizeable doses of clarinet and rhythm—in this case augmented by the elegant but solid piano playing of Mr. D. Collett. The rest of the LP is largely a case of the mixture as before: good jazz for dancing, rather rough and definitely not Bilk-and-water. The EP we've heard already; it was made nearly two years ago. All I need say is that I found it easier listening, perhaps because the recording is much more mellow.

O.K.

John Coltrane with the Red Garland Trio
Traneing In: Slow Dance/Bass Blues: You Leave Me Breathless: Soft Lights and Sweet Music (Esquire 12 in. LP 32-091—28s. 6d. plus 9s. 3½d. P.T.).

It was only last spring, when I heard his work on the Miles Davis LP "Milestones" (reviewed in THE GRAMOPHONE for May, 1959), that I really began getting much pleasure out of John Coltrane's tenor playing. Up to then his fondness for the unusual interval and the unconventional phrase had often seemed prompted by perversity rather than adventure. And his tone was that of a man who scowled all the time. Taken together, these two characteristics resulted in his solos possessing, for me, a certain nagging quality. But with "Milestones", recorded early in 1958, there seemed to be an advance towards clarity as well as an exciting mixing of audacity and intensity.

The tracks on this new LP were recorded a year earlier—in August, 1957—and present a tenor player who falls about half-way between the musician I disliked and the one I admire. Coltrane certainly has fluency, but it can be

JAZZ ^A_N^D SWING

Reviewed by

CHARLES FOX, ALUN MORGAN AND OLIVER KING

Kenny Ball and his Band

Black Bottom Stomp: Hiawatha Rag/Baby Doll. (Collector 7 in. EP JEN2—9s. 9½d. plus 3s. 2½d. P.T.).

A fiery trumpet player, Kenny Ball, and unlike some others in the same line of business (i.e. "trad" jazz), can lead his band. The band itself is quite a competent unit, although it makes rather heavy weather of Morton's *Black Bottom Stomp*, and the rhythm section (especially when laying down a rumba beat for the first strain of *Hiawatha*) sounds terribly busy. Nowhere is there any real relaxation. *Baby Doll*, which occupies the whole of the second side, is particularly angular and cumbersome. The sleeve-notes take the form of an imaginary telephone conversation between two members of the Chelsea set. In the words of one of them, "Take no notice of it".

O.K.

Count Basie and his Orchestra

"Breakfast Dance And Barbecue"
In A Mellow Tone: Five O'Clock In The Morning (V); **Counter Block: Who, Me? Let's Have A Taste: Moten Swing: Hallelujah I Love Her So** (V); **One O'Clock Jump**. (Columbia 12 in. LP ★ Stereo SCX3294, mono 33SX1209—25s. 9d. plus 8s. 4½d. P.T.).

In jazz familiarity breeds, well perhaps not contempt but certainly disappointment. The new Basic band which thrilled so many of us when its first LP was issued, has become one of the most predictable and mannered of units, although it retains its ability to swing at any tempo. The element of surprise is lacking.

Perhaps I am in the minority, but I confess to feeling blasé about new Basic LPs such as this, records which merely repeat a formula. All the arrangers seem to be conforming to a pattern pre-determined by some mysterious Establishment, a pattern in which the unvarying four-square rhythm section determines the character of the scores. I suppose an original ensemble style is desirable, but there should also be a number of really good soloists to put gilt on the gingerbread, and good soloists are absent from the Count's present band. Frank Foster, Frank Wess, Billy Mitchell, Thad Jones, etc., are capable, inventive musicians but they lack the originality and presence of Lester Young, Don Byas, Wardell Gray and Buck Clayton. All too often the present Basic band turns in a competent, swinging performance which fails to catch fire, and fails, often enough, to exceed normal blood-heat.

That last sentence sums up the LP under review, recorded "live" during the early hours of one morning last May at a disc-jockey convention in Miami. (I wonder what they found to discuss!). Despite some occasional "in-concert" excitement, the band often sounds tired and spiritless, the section work less than perfect at times. Even the addition of Harry Edison (who plays a good solo on *One O'Clock Jump*) fails to spark off much enthusiasm. Joe Williams goes through the motions of singing the blues (an act I always find embarrassing), and

curiously unmelodic in its manifestations, often demonstrating itself in the ability to rush through chord changes at a furious pace, rather as Paul Gonsalves does with Duke Ellington. Both Gonsalves and Coltrane, in fact, possess much keener harmonic intuition than melodic sense. To this category must be apportioned the awesome, improbably fast playing on *Soft Lights and Sweet Music*.

At his best (and his best pops up for short intervals on most of these tracks) Coltrane aims at getting the kind of shrill, lyrical quality which informed Charlie Parker's work. Playing with a bitter, disenchanted tone, he deploys fast, multi-noted runs against laconic phrases. *Traneing* and *Bass Blues* are both twelve-bar blues, taken at a brisk pace, the latter featuring some fine bowed bass work by Paul Chambers. *Slow Dance* and *You Leave Me Breathless* are treated in a more leisurely fashion. Coltrane is accompanied by Red Garland (piano), Paul Chambers (bass) and Art Taylor (drums), although Garland in particular acts as much more than an accompanist. The opening of *Traneing*, for instance, performed only by the rhythm section, is astonishingly exuberant. Garland's solos are often quite daring, ranging from a lacy kind of romanticism (*Slow Dance*), through choruses of Garner-like chording to the skidding, beautifully nimble playing on *Traneing*.

C.F.

Eddie Condon and his All-Stars

Fidgety Feet: Just Friends/Till Be A Friend With Pleasure: Louisiana.

(Philips 7 in. EP BBE12280—9s. 3d. plus 3s. P.T.)

These tracks come off an LP recorded in 1955 and 1956, and are reissued as part of Philips "Jazz Olympus" series. There is some pleasing music here, notably from Dick Carey's alto horn (not alto sax, as the sleeve infers) and from tame Bill Davison in *Just Friends*, but I hardly think it warrants Olympian status. Davison, I may say, sounds almost cool, both in tone and phrasing.

O.K.

Miles Davis and The Modern Jazz Giants

"Bags' Groove"

Allegro: Oleo: But Not For Me (Take Two): Doxy: But Not For Me (Take One)/Bags' Groove (Take One): Bags' Groove (Take Two).

(Esquire 12 in. LP 32-090—28s. 6d. plus 9s. 3d. P.T.)

Miles Davis Quintet

Miles' Theme: There Is No Greater Love.

(Esquire 7 in. EP EP222—9s. 9d. plus 3s. 2d. P.T.)

Miles Davis Sextet

Billy Boy/Dr. Jekyll.

(Fontana 7 in. EP TFE17195—9s. 3d. plus 3s. P.T.)

Straight, No Chaser Pts. 1 & 2.

(Fontana 7 in. EP TFE17197—9s. 3d. plus 3s. P.T.)

Milestones/Two Bass Hit.

(Fontana 7 in. EP TFE17223—9s. 3d. plus 3s. P.T.)

"Kind Of Blue"

So What: Freddie Freeloader: Blue In Green/All Blues: Flamenco Sketches.

(Fontana 12 in. LP TFL5072—27s. plus 8s. 9d. P.T.)

I have listed these new Miles Davis releases in chronological order of recording; all but the Fontana LP are reissues although Esquire 32-090 contains two new, alternative "takes" as well as the originally released versions. Miles Davis' work is the very essence of contemporary jazz, a calm, quiet voice speaking confidently and yet sensitively. Despite the assertions of his many detractors, he has always reflected the best in jazz, if by "best" one means tone, melody, swing, taste, unhackneyed ideas and a deep appreciation of the blues. In recent years he has become recognised as a man who can extend the vocabulary of jazz without losing any of its character, as opposed to those pseudo-intellectuals whose idea of "respectability" is to incorporate into their music some half-digested cubs from European composers' work.

The records under review span a period of nearly five years (June, 1954, to April, 1959), and demonstrate the changes which have taken place in Miles' regular group. Esquire 32-090 is not by a permanent personnel, although *Airegin*, *Oleo*, etc., feature a group of musicians

(Davis, Sonny Rollins, Horace Silver, Percy Heath and Kenny Clarke) who played at New York clubs on several occasions. *Airegin*, *Oleo* and *Doxy* are three particularly fine tracks, with all five men in brilliant form. *But Not For Me* is simply a sequence of solos at medium tempo and the inclusion of an alternative take of this weaker track is questionable. The reverse side contains the superlative *Bags' Groove (Take One)* (which originally occupied one complete side of a ten-inch LP, Esquire 20-052) and an alternative take which is almost as good. These tracks come from the hectic session held on Xmas Eve, 1954, when Miles led a jam session group completed by Milt Jackson, Thelonious Monk, Percy Heath and Kenny Clarke. By any jazz standards *Bags' Groove (Take One)* is a classic performance, containing one of Miles' best solos on record and an equally impressive series of choruses from Milt Jackson. Monk, who does not perform at all while Miles is playing, turns in remarkably different solos on the two takes. Musically this LP is excellent while the generous playing-time of forty-seven minutes makes it a bargain at the price.

The Esquire EP comes from the first LP (32-021) by Miles' "new" quintet (Coltrane, Red Garland, Paul Chambers and Philly Joe Jones), although *No Greater Love* is actually a quartet performance by Miles (muted) and the rhythm section. *Miles' Theme* is a tune which has been recorded under a variety of titles and provides a good vehicle for Chambers, Davis and Coltrane. The three Fontana EPs are by the same personnel, plus alto saxist Cannonball Adderley, a musician whose playing adds little or nothing to the artistic level of the quintet's music, simply because he is an eclectic, predictable soloist, out-classed by his colleagues. All three EPs are reissues from Fontana TFL5035 (which I reviewed in May, 1959) and complete the LP, with the exception of the lengthy *Sid's Ahead*. The selection of titles is a little odd. *Billy Boy* is by piano, bass and drums only—in other words the Red Garland Trio—while Miles does not solo at all on *Two Bass Hit*. The best of the three EPs is TFE17197, *Straight No Chaser*, with good to excellent solos by all concerned. During the course of his piano choruses Garland block-chords the whole of Miles' original solo from *Now's The Time*, recorded in 1945 with Charlie Parker. *Two Bass Hit*, or *La Ronde*, contains some breathtaking drumming by Jones which should make any struggling amateur want to put aside his sticks for ever.

The Fontana LP, "Kind Of Blue", is again by the sextet, but with Bill Evans and Jimmy Cobb in place of Garland and Jones. Evans sounds like the kind of pianist Dave Brubeck hopes to become some day, and although Cobb is less of an individualist than Philly Joe Jones he gets a lovely smooth sound from side drum and open cymbal. The influence of Gil Evans is notable throughout in the sense that the material is challenging. *Blue In Green*, which has some superlative trumpet playing, is a ten-bar blues while on some other tracks the soloists are given a scale to improvise on in place of a chord sequence. Bill Evans claims that Miles conceived the settings only a few hours before the sessions and that "the group had never played these pieces before the recordings". This makes the performance level even more remarkable, for this is undoubtedly one of the best Davis records to be issued in recent years. There is insufficient space to discuss the tracks in detail, added to which there is the problem of tune identification on the second side. I have listed the titles in their label order, but Benny Green's sleeve note makes me doubt the accuracy of this sequence. His description of *Flamenco Sketches* (a twelve-bar using a 6/8 time signature) fits the music labelled *All Blues*, and vice-versa. I leave

Mr. Green to sort this out with the Philips people; whatever the truth, it won't spoil my enjoyment of the music. A.M.

Maynard Ferguson and his Orchestra

"A Message From Birdland"

Oleo: Starfire: The Mark Of Jazz/Night Life: Stella By Starlight: Lonely Time: Back In The Satellite Again.

(Columbia 12 in. LP ★Stereo SCX3245, mono 33SX1210—25s. 9d. plus 8s. 4d. P.T.)

Maynard Ferguson's third LP for the Roulette label was recorded in New York's Birdland club last June. It is the best yet from a band which, with luck, will take its place amongst the leading permanent jazz orchestras. A blazing enthusiasm is allied to the seven very good arrangements, written by trombonist Slide Hampton (*Oleo*, *The Mark Of Jazz* and *Stella By Starlight*), Benny Golson (*Starfire* and *Night Life*), Marty Paich (*Lonely Time*) and Willie Maiden (*Back In The Satellite Again*). Ferguson leads and plays with intelligence, delegating some trumpet solo passages to his colleagues. The fluent trumpet playing on Sonny Rollins' tune *Oleo* is the work of young Jerry Tyree, for instance, while on the ballad *Stella By Starlight* Clyde Reasinger plays lead in place of Ferguson, who switches to trombone. This is a step or two in the right direction, for in solos Ferguson's tortured tone still leaves much to be desired; as a section man, however, his playing is exemplary. Jimmy Ford, who made his recorded debut with Red Rodney a decade ago, plays alto in a style strongly reminiscent of Phil Woods and is outstanding in the frantic *Mark Of Jazz*. Willie Maiden and Slide Hampton are also featured, the former on *Lonely Time*, while an Austrian pianist, Joe Zawinul, makes an impressive debut.

There are times when the ensemble work seems unnecessarily rowdy, due principally to the energetic drumming of Frankie Dunlop. Ferguson deserves full credit for the formation and continuing growth of his present group, for it is only in bands such as this that young jazzmen can hope to gain experience. A.M.

Ella Fitzgerald

"Sings The George and Ira Gershwin Song Book" Vol. 1.

Sam and Delilah: But Not For Me: My One And Only: Let's Call The Whole Thing Off: Beggin' On Your Knees: Lady Be Good: Nice Work If You Can Get It: Things Are Looking Up: Just Another Rhumba: How Long Has This Been Going On? (H.M.V. 12 in. LP ★Stereo CSD1292, mono CLP1338—25s. 9d. plus 8s. 4d. P.T.)

Vol. 2

'S Wonderful: The Man I Love: That Certain Feeling: By Strauss: Someone To Watch Over Me: The Real American Folk Song/Who Cares: Looking For A Boy: They All Laughed: My Cousin From Milwaukee: Somebody From Somewhere. (H.M.V. 12 in. LP ★Stereo CSD1293, mono CLP1339—25s. 9d. plus 8s. 4d. P.T.)

Lightning, or so superstition has it, never strikes twice in the same place. Yet Ella Fitzgerald, who in 1950 recorded a 10-inch Brunswick LP (LA8648), "Ella Sings Gershwin", with the pianist Ellis Larkins, has now done an even more thorough job on the same composer. And just as that Brunswick LP ranks among her very best work, so this new set looks like creeping into the same exalted class. There will, I understand, be five LPs altogether, the remaining three records being scheduled to appear in May and July. All present Ella accompanied by Nelson Riddle and his orchestra.

As is her custom when interpreting the songs of individual composers, Ella adopts a more demure, more respectful approach than on less inhibited occasions. And that is right and proper, for in an album of this kind the songs are just as important as the singer. It will be no surprise for readers to learn, therefore, that Ella, always a remarkably consistent performer, sounds just as immaculate as ever, her diction so well scrubbed that we can relish every syllable of Ira Gershwin's lyrics.

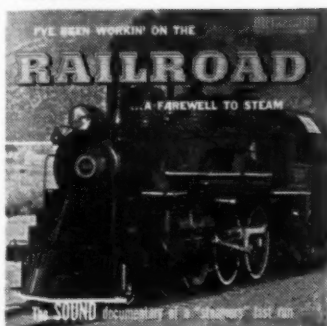
VOGUE

POPULAR
RECORDINGS

RECORDS

*Albums that will hold
your interest*

VA160143

**A FAREWELL TO STEAM**

Railroad sounds recorded especially for railroad and hi-fi enthusiasts. Tells the story of the last run of a "Steamer."

VA160142

**TABOO**

The fabulous, exotic sounds of Arthur Lyman's Hawaiian Village Group recorded in Henry J. Kaiser's Aluminium Dome, Honolulu.

VA160144

**BIG DIXIE**

Harry Zimmerman's Big Band plays the biggest, wildest, Dixie and Blues you've ever heard. Sensational brass!

VOGUE RECORDS LTD., 113/115 FULHAM ROAD, LONDON, S.W.3. Tel: KNightsbridge 4256-7-8

TO THE FOUR CORNERS OF THE WORLD

- CHORD ORGANS
- GUITARS
- RADIO RECEIVERS
- RADIOGRAMPHONES
- RECORDS
- TAPE RECORDERS
- TELEVISION

When we first started our POSTAL RECORD SERVICE we never realised that within the short space of six months we would be sending records off to the four corners of the World. Our 80 years of experience in the trade has gained us valuable experience. We offer a PERSONAL POSTAL SERVICE as well as our usual PERSONAL SERVICE to our regular personal shoppers. Let us help you choose the records you will best enjoy . . . it's all part of the SAVILLE SERVICE . . . and it costs nothing.

**HAVE YOU SEEN THE NEW FERGUSON
TWIN TRACK TAPE
RECORDER? IT'S
AMAZING VALUE at only 28
GNS**

OVER 100,000 RECORDS IN STOCK

**THE SAVILLE SUPER SPEEDY SERVICE
FOR RECORD MAIL ORDERS**

- FOR THE POSTAL SHOPPER WE OFFER A "BY RETURN OF POST" GUARANTEE FOR EVERY RECORD PROVIDED IT IS IN PRINT.
- POST FREE ON ALL LP AND EP RECORDS IN U.K.
- INSPECTION. EVERY RECORD IS METICULOUSLY EXAMINED BEFORE DESPATCH. "YOU CAN BE SURE OF SAVILLES".

SAVILLE
The Family Concern
PIANOS LTD

FOR EIGHTY YEARS

PERSONAL SHOPPERS

142 HIGH ROAD, WOOD GREEN, N22
365 HOLLOWAY ROAD, HOLLOWAY, N7
4 BRUCE GROVE, TOTTENHAM, N17

20 CRANBROOK ROAD, ILFORD, ESSEX
240 HOE STREET, WALTHAMSTOW, E17
11 CHURCH STREET, ENFIELD, MIDD

MAIL ORDER DEPT:—142 HIGH ROAD, LONDON, N22



The man who knows what's inside says :

You get more out of TELEFUNKEN



TELEFUNKEN Magnetophon 75K-15

TWO TAPE SPEEDS $3\frac{1}{2}$ i.p.s. and $1\frac{1}{2}$ i.p.s.
FREQUENCY RANGE 60-16,000 c.p.s. at $3\frac{1}{2}$ i.p.s. and 60-9,000 c.p.s. at $1\frac{1}{2}$ i.p.s.

PLAYING TIME 6 hours 20 minutes ($5\frac{1}{2}$ in. DP Tape at slow speed)

Press-button controls—Extra-sensitive braking and tape tension control system. Recording head with ultra-fine gap. Indirect fly-wheel drive. Fast rewind, quick stop button. Digital counter. Automatic tape-end stop. Connections for earphones, remote stop/start control and extension speaker. In attractive lightweight Styron Case.

52 GNS (excl. microphone)

TELEFUNKEN Magnetophon 76K

FOUR TRACKS provide a playing time of 12 hrs. 40 mins. from one $3\frac{1}{2}$ " DP tape. Two speeds with frequency response of 30-16,000 c.p.s. at $3\frac{1}{2}$ " and 30-9,000 c.p.s. at $1\frac{1}{2}$ ". D.C. heating of valves. Transistorised pre-amplifier stage. Four tracks facilitate perfect superimposition. One track may be monitored through earphones while the other track is being recorded. Simultaneous playback of both tracks together or either track separately.



64 GNS (excl. microphone)

TELEFUNKEN Magnetophon 85 KL

Six watts push/pull power stage, two matched oval speakers with cut-out switch, volume control and separate bass and treble tone controls. Monitoring through loudspeakers or earphones while recording. Straight-through amplifier facilities. Magic-eye level control. External speaker connection. Continuously variable trick control can be fitted. In luxury case.

79 GNS (excl. microphone)

A full selection of Telefunken Accessories, Microphones and Tapes are available. Ask for free brochure.

TELEFUNKEN

The originators of Tape Recording

SEND COUPON for details of the complete range to:

WELMEC CORPORATION LIMITED
147/148 STRAND, LONDON, W.C.2

Name

Address

GR

These two volumes include quite a few obscure items. I hadn't heard *Sam and Delilah*, for instance, since Duke Ellington recorded it back in 1931 (It must be one of the Ellington band's worst performances). By *Strauss, My Cousin From Milwaukee, Who Cares and Somebody From Somewhere* are also splendidly sung and well worth the revival. I wasn't so happy, however, about *The Real American Folk Song*, despite the light-hearted treatment and the authentic-sounding ragtime piano, although it is interesting to hear one of Gershwin's very earliest compositions. But there was no excuse at all for letting *Just Another Rhumba*—a pleasant but not at all remarkable item—go on quite so long. C.F.

Bud Freeman Quintet

"The Jazz Scene"

Newport-News: At Sundown/Exactly Like You: Let's Do It.

(Parlophone 7 in. EP GEPM783—8s. plus 2s. 74d. P.T.) There is something distinctly oceanic about Bud Freeman's tenor playing. At one moment it may suggest the flight of a dolphin, at the next the lurch of a porpoise. It was not for nothing that he first became famous playing a tune called *The Eel*. On this EP he sounds as deft as ever, whether constructing lithe solos, as intricate as seaweed, or else swapping ideas with Ruby Braff. Sometimes Braff's trumpet playing has been too squashy, too sugary for my taste, but here he blows cleanly and jauntily, always with an undertone of lyricism. The pianist, Kenneth Kersey, something of an avant-garde musician back in the early 1940s, takes some good solos and fits inside an excellent rhythm section that also contains Al Hall and George Wettling. This really is an admirable EP. All four tracks were at one time available on a London LP. C.F.

Stan Getz Quartet/Quintet

"At Storyville"—Vol. 2

Hershey Barr: Rubberneck: Signal: Everything Happens To Me/Jumpin' With Symphony Sid: Yesterdays: Budo.

(Vogue 12 in. LP LAE12109—27s. 6d. plus 8s. 114d. P.T.)

"The Soft Swing"

This Can't Be Love: Time After Time: Smiles: All God's Chillun Got Rhythm/All The Things You Are: To The Ends Of The Earth: Bye Bye Blues: Down Beat.

(H.M.V. 12 in. LP CLP1320—25s. 9d. plus 8s. 44d. P.T.)

The Vogue LP is a second volume of recordings taped by an anonymous enthusiast in the autumn of 1951, when the Stan Getz Quintet (Getz, Al Haig, Jimmy Raney, Teddy Kotick, Tiny Kahn) was appearing at the Storyville Club in Boston. (The first volume, released on Vogue LAE12158, was reviewed by Alun Morgan in April, 1959.) Considering all the circumstances, and particularly the fact that a portable tape recorder was used, it's hardly surprising that the quality of the sound often falls below commercial standards. What matters, though, is the music, and that—although always interesting—is not quite equal to the tracks on the first volume. Getz sounds curiously wayward, sometimes even a trifle incoherent, and apart from his sensitive playing in *Yesterdays* I found most of his solos distinctly below par. The really impressive man on the record is Al Haig, not merely because he is a vital part of a highly persuasive rhythm section but for the crisp, functional quality of his solos. Jimmy Raney also performs well, in a typically casual, almost flippant manner.

The H.M.V. recordings, made six years later, present Getz with two different groups. On the first four tracks he is accompanied by Lou Levy, Leroy Vinnegar and Stan Levey; on the second four by Mose Allison, Addison Farmer and Jerry Segal. The former group, in fact, is exactly the same as that which worked with him on "The Steamer" (H.M.V. CLP1276, reviewed in October, 1959) and the music on these tracks keeps up an extremely high level.

The rhythm section fits closely around Getz, and in addition Lou Levy takes some excellent piano solos (he is particularly scintillating in *Smiles*). *This Can't Be Love*, the last number to be played at the session (and completed in one "take", by the way), has Getz improvising in an unexpectedly reckless fashion, exhibiting the buccaneering side of his musical character. On the whole, though, he sounds on this LP much more like Lester Young than he does on the Vogue issue, yet he always uses the style in a very personal way. The second side finds him lurching a little here and there, for the rhythm section is not so unified. Getz plays particularly well, however, on *To The Ends Of The Earth*, a pop-song with a chord sequence very like that of *Lover Man*. C.F.

Stan Getz and the Oscar Peterson Trio

Pennies From Heaven/Bronx Blues.

(H.M.V. 7 in. EP TEG8556—8s. plus 2s. 74d. P.T.)

These titles were recorded towards the end of the last "Jazz at the Philharmonic" tour undertaken by Stan Getz in America, and find him in the congenial company of Oscar Peterson (one of his favourite pianists), Herb Ellis and Ray Brown. The fact that there is no drummer matters little, for all four men have a metronomic sense of time, and when a "brush" rhythm is needed Ellis provides it by caressing the strings of his guitar. Tenor and piano share the solo space on *Pennies From Heaven* (previously recorded by Getz for the Roost label and available here on Vogue) and Stan acknowledges his debt to Lester Young in a more open manner than usual. The *Blues* is played slowly and sincerely, Getz and Ellis making several unsophisticated statements; this is a good track and, from the sound of the coda and the preceding chorus, the four musicians were reluctant to finish. A.M.

Benny Goodman

"The Benny Goodman Treasure Chest"

Vol. 1

Swing Low, Sweet Chariot: Dear Old Southland: When Buddha Smiles (Orchestra): Diga Diga Doo (Quartet): Whispers In The Dark (Trio): Madhouse/Three Little Words (Orchestra): I Surrender Dear (Trio): Chicago (Orchestra): Tea For Two (Quartet): Can't We Be Friends: I Know That You Know (Orchestra).

(M.G.M. 12 in. LP C805—25s. 9d. plus 8s. 44d. P.T.)

Vol. 2

Hallelujah! (Orchestra): Marie (Trio): Avalon (Quartet): If Dreams Come True (Orchestra): Nobody's Sweetheart (Trio): I Got Rhythm (Quartet): Big John Special (Orchestra): Remember Me (Trio): Bach Goes To Town (Orchestra): Limehouse Blues (Quartet): Space Man (Lionel Hampton and Jess Stacy, piano duet): Honeysuckle Rose (Orchestra).

(M.G.M. 12 in. LP C807—25s. 9d. plus 8s. 44d. P.T.)

"All The Cats Join In"

All The Cats Join In (V) Orchestra: Grand Siam Quintet: Fascinating Rhythm (Orchestra): If I Had You (Sextet): Clarinade (Orchestra): Only Another Boy And Girl (V) (Quintet): The Earl (Orchestra): I Can't Give You Anything But Love (Septet): Oomph Fah Fah (Sextet): Swing Angel (Orchestra): Rose Room (Sextet): Man Here Plays Fine Piano (V) (Orchestra): Body And Soul (Trio): String Of Pearls (Orchestra): Ev'ry Time We Say Goodbye (V) (Quintet): Rattle And Roll (Orchestra).

(Fontana 12 in. LP TFL5067—27s. plus 8s. 9d. P.T.)

Readers old enough to have admired the Benny Goodman orchestra back in the 1930s, when it was at the peak of its fame and influence, will probably enjoy the two M.G.M. LPs much more than the younger generation of jazz aficionados. These are the first two volumes of a three-volume set of recordings taken from broadcasts (apparently of concert performances) which the Goodman band made in 1937 and 1938. It's scarcely surprising that the recording quality varies very considerably, but the intrinsic value of the music makes it worth enduring some of the muzzier ensemble passages. To be quite fair, none of the performances of tunes which Goodman recorded commercially (*Big John Special*, *When Buddha Smiles*, *Swing Low Sweet Chariot*, etc.) seem as exciting as the studio versions, but they are still worth hearing. In any case, quite a few of the items played here

were never actually recorded by Goodman. The best tracks on Volume 1 are the Trio performance of *Whispers In The Dark* and the big-band treatments of *Madhouse* (containing some typically staccato piano playing by Jess Stacy) and *Chicago*. In Volume 2 there is fine playing by Goodman, Teddy Wilson and Lionel Hampton in Quartet versions of *Limehouse Blues* and *I Got Rhythm*, while *Big John Special* is the best orchestral track. *Space Man* is something of an oddity, a piano duet by Lionel Hampton and Jess Stacy, with Hampton hammering out the treble line and Stacy filling in the bass.

"All The Cats Join In" gathers together recordings made between 1939 and 1946. The outstanding tracks are *I Can't Give You Anything But Love* (1940), with rather reticent Cootie Williams' trumpet but exciting solos from Goodman, Charlie Christian, Georgie Auld and Kenneth Kersey; *Rose Room* (1939), containing amiable playing by Christian and Lionel Hampton; *Body And Soul* (1945), with Wilson and Goodman at their most elegant; and *If I Had You* (1941), including good solos from Mel Powell and Lou McGarity. McGarity, as it happens, pops up on several of the big-band tracks and is always impressive, his tone and austere phrasing reminding me of how George Chisholm used to sound. Some of the tracks (notably those with vocal choruses) are pretty dull, but on the whole the music is tasteful even when it's far from being inspired. Goodman's choice of singers, though, was nearly always distressing: the four heard here are Liza Morrow, Jane Harvey, Eve Young and Peggy Mann. *All The Cats Join In* is something of a minor curiosity, for Goodman joins in and sings a few lines himself. C.F.

Ted Heath and his Music

"Big Band Blues"

St. Louis Blues: Memphis Blues: Blues In The Night: Limehouse Blues: Basin Street Blues: The Jazz Me Blues/St. James' Infirmary: Tin Roof Blues: It's The Bluest Kind Of Blues My Baby Sings: Honky Tonk Train Blues: A Blues Serenade: Royal Garden Blues.

(Decca 12 in. LP 4-Stereo SKL4074, Mono LK4324—25s. 9d. plus 8s. 44d. P.T.)

Although Ted Heath records a phenomenal number of LPs every year, only a small proportion of them are really aimed at the jazz public. Of that minority two of the best are "Spotlight on Sidemen" (Decca LK4204) and "Our Kind of Jazz" (Decca LK4262), reviewed in the December, 1957, and May, 1959, issues of *THE GRAMOPHONE* respectively. But this new record, a collection of blues (well, almost), is nearly of the same calibre. My quibble over the title is caused by the fact that *Limehouse Blues*, *A Blues Serenade* and *It's The Bluest Kind Of Blues* are only blues by name and not by nature. The arrangements were shared between four arrangers: Ronnie Roullier, Dave Lindup (best-known as Johnny Dankworth's staff arranger), Ralph Dollimore and Johnny Keating.

The most satisfying track is *St. Louis Blues*, deftly scored by Dave Lindup, with some splendidly taut writing for the brasses, and featuring fluent clarinet playing by Henry Mackenzie. Also outstanding is another Lindup arrangement, *Tin Roof Blues*, cast in expansive, looping phrases and containing some good passages for trombones. Particularly effective in stereo is Ronnie Roullier's treatment of *Royal Garden Blues*, with its fine scoring for the reeds. The stereo spread throughout the whole record, though, is exceptionally good.

Keith Christie is heard in several Teagardenish trombone solos, although in *St. James Infirmary* he sounds more like Tricky Sam. Eddie Blair blows some lyrical trumpet on *Blues In The Night* and Bob Efford seems assured, although a little placid, during his tenor solo on *It's The Bluest Kind Of Blues*. The least interesting tracks for me were *A Blues Serenade*, featuring rather sweet soprano sax

playing by Ronnie Chamberlain, and *Honky Tonk Train Blues*. As far as the latter is concerned, I've never liked hearing boogie woogie (essentially an idiom for the piano) played by big bands, even when Tommy Dorsey and Bob Crosby were doing it before the war. C.F.

Woody Herman and his Orchestra

"Vintage '59"
Woodchopper's Ball: Pillar To Post/Midnight Sun: Lullaby Of Birdland.
 (Top Rank 7 in. EP JKP2026—9s. 3d. plus 3s. P.T.)

Although entitled "Vintage '59", this EP was recorded during the autumn of 1958 by the ephemeral band which Herman took on a tour of South America on behalf of the American State Department. It was not one of Woody's finest orchestras, although the thrilling brass and reed section work has that identifiable Herman stamp. The sleeve information is sketchy, listing only the personnel and giving no details of the soloists or arranger. Both *Midnight Sun* and *Lullaby Of Birdland* feature the "Four Brothers" reed voicing and sound like Ralph Burns' scores. The former is very much in the vein of *Early Autumn* and contains passages by Woody (on alto sax) and pianist Al Planck; the latter track has solos by two of the tenors (one of whom is certainly Jay Migliore) and, presumably, Willie Dennis on trombone. *Woodchopper's Ball* is a reworking of the old Herman favourite, the new arrangement utilising parts of Gigi Gryce's *Blue Concept* and Lester Young's *Jumpin' With Symphony Sid* as background riffs. Woody takes a typical clarinet chorus, followed by a tenor (Migliore?), Willie Dennis, a muted trumpet (probably Danny Stiles) and Major Holley on bass. A. K. Salim, who has written several scores for Basic, contributed *Pillar To Post*, a fast and exciting setting in which two trumpets, a tenor, Al Belletto on baritone, another tenor and Herman (again on clarinet) are to be heard.

After the South American tour several personnel changes took place, one of which brought in Don Lanphere on tenor, and then Herman brought the nucleus of his band to Britain at the beginning of 1959. The band heard on this EP is inferior to the one Woody presented in this country (few reed sections could surpass the all-British foursome of the Anglo-American Herd), but the record can be recommended to Herman enthusiasts. A.M.

Johnny Hodges

Jeep's Blues: Rent Party Blues/Dream Blues: Krum Elbow Blues.
 (Fontana 7 in. EP TFE17233—9s. 3d. plus 3s. P.T.)

"Johnny Hodges And His Strings Play The Prettiest Gershwin"
Nice Work If You Can Get It: Summertime/Oh, Lady Be Good: The Man I Love.
 (H.M.V. 7 in. EP TEG8549—8s. plus 2s. 7d. P.T.)

Hidden in the sleeve-note to a new Dave Brubeck LP is a quotation that throws, I think, some light upon Johnny Hodges' music. Alun Morgan tells of how the great alto saxophonist was asked what he thought about when playing one of his solos, a question prompted, no doubt, by the preoccupied air which Hodges always wears on the concert platform. (I once compared his working expression with that of an Aztec death-mask.) "Well," Johnny Hodges told his questioner, "as I play I look about the hall and try and figure out how many people it will hold. Then I try and work out how many of the seats are occupied. Then I think, if the Queen came to the concert, where would she sit?"

The significance of this story lies in its assumption that Hodges can play well merely out of habit, letting his mind roam outside the music, just as some actresses playing Ophelia can map out a shopping list in the middle of the mad scene. It is this bland, uncommitted approach which seems to be uppermost on the four tracks with strings, recorded when the Duke Ellington band was in West Germany in

1958. The strings are those of the Stuttgart Light Orchestra, and the arrangements were written by Russell Garcia. Alas, the idea of putting Hodges—the archetype of the smooth, urbane alto player—against such a background results in a very slithery set of performances, lacking even the sense of contrast that Charlie Parker provided in a similar context. *The Man I Love* and *Summertime* are especially soupy tracks, but none of the performances escapes a suggestion of complacency.

How different is the Fontana EP, a set of four recordings from 1938 and 1939, vintage years for both Johnny Hodges and Duke Ellington. Here Hodges leads a small Ellington group, with solos coming from Cootie Williams, Lawrence Brown and Harry Carney as well as himself. And Hodges at that time was playing with a vigour that seems to have rubbed off a little with the passing years. His playing on *Krum Elbow Blues* (a track that also contains some snarling trumpet from Cootie) is quite glorious; so is that on *Jeep's Blues*, the original recording of a number he still features at concerts. On *Rent Party Blues*, incidentally, a tune that goes back to 1929 and sounds exactly like Brownie McGhee's *Sportin' Life*, Hodges plays the soprano saxophone, keeping a very firm grip upon that skittish instrument.

Just in case anybody has missed the point, let me emphasize that the Fontana EP contains at least two classic performances; that it provides four splendid examples of inspired small group playing. With my hand on my heart, I urge everyone to hear it. C.F.

Milt Jackson

"Bags And Flutes"
Bags' New Groove: Sandy: Midjet Rod: I'm Afraid The Masquerade Is Over/Ghana: Sweet And Lovely: Connie's Blues.
 (London 12 in. LP LTZ-K15177—27s. plus 8s. 9d. P.T.)

Several times, while listening to the over-polite approach favoured by the Modern Jazz Quartet, I have hankered after a session by Milt Jackson with a group of his own choice. Doubtless, I have thought, he would like to play with a stronger rhythm section, a more aggressive drummer, perhaps a honking tenor or two. Well, it seems I was wrong. Get him alone in a recording studio and he is likely to call in a group of supporting musicians whose combined efforts are even more effete than the MJQ in tea-party mood. After playing through the first track on side one, a barely altered *Bags' Groove* entitled *Bags' New Groove*, I looked forward to hearing something with a change of pace, something with guts and drive. I was disappointed. The whole LP consists of beautifully played musical delicacies of a type which, some years ago, would have been sneeringly dismissed as "that pale West Coast stuff". Subtlety is a valid part of the jazzman's make-up, but the amount of soporific doodlings to be heard here takes some digesting at one sitting. Flutes twitter (Frank Wes on most tracks, Bobby Jasper on *Bags' New Groove* and *Connie's Blues*), Kenny Burrell's guitar soothes, the rhythm sections day-dream, and Milt sketches in his inventions with hesitancy, extracting the last ounce of pathos from such melodies as *Sweet And Lovely*, *I'm Afraid The Masquerade Is Over*, etc. A.M.

Jo Jones Trio

Sweet Georgia Brown: My Blue Heaven: Jive At Five: Greensleeves: When Your Lover Has Gone: Philadelphia Bound/Close Your Eyes: I Got Rhythm (Take 1): I Got Rhythm (Take 2): Embraceable You: Bebop Irishman: Little Susie.
 (Top Rank 12 in. LP 35/039—26s. 4d. plus 8s. 7d. P.T.)

Jo Jones' trio is completed by that talented pianist Ray Bryant and his brother, Tommy Bryant, on bass. This could have been an outstanding record, but due to the microphone positioning we hear rather too much of Jo Jones' drums for comfort. I realise that it is Jo's trio, yet I doubt if he would want us to

hear him quite so prominently, especially when he is playing brushes as accompaniment. Ray Bryant plays with the maturity and confidence we have come to expect from this young man, a performer who refuses to be pigeon-holed, and his quiet treatment of *Greensleeves* is well worth hearing. Jo, of course, plays with the snap and polish of a man whose name is mentioned with hushed reverence whenever drummers gather. It is a pity that the recording balance has given the trio such a lop-sided sound. A.M.

Barney Kessel

"Plays Carmen"
Swingin' The Toreador: A Pad On The Edge Of Town: If You Dig Me: Free As A Bird/Viva El Torol: Flowersville: Carmen's Cool: Like, There's No Place Like . . . The Gypsy's Hip.
 (Vogue-Contemporary 12 in. LP LAC12214—27s. 6d. plus 8s. 11d. P.T.)

"Jazzing the classics" is a practice I look on with scorn; I still wince each time I hear *Moon Love* or *I'm Always Chasing Rainbows*. Theoretically, therefore, Barney Kessel's adaptations of "Carmen" should cause an abrupt rise in my blood pressure; actually they don't. Perhaps it's because the standard of musicianship is so high; perhaps it's because no attempt has been made to subjugate Georges Bizet; or perhaps I've been won over by Vernon Duke's intelligent, informative sleeve note. Whichever factor is responsible, then I am grateful, for this is a fine jazz LP with a difference. Two main groups are heard here: the first features Kessel, woodwinds and rhythm, the second replaces the woodwinds with five jazzmen, including Ray Linn and Herb Geller. Two titles—*If You Dig Me* (*Si Tu M'Aimes*) and *Carmen's Cool* (the dance which Carmen performs for Don José in Act II)—are played by a quintet, and, fittingly, Victor Feldman makes an appearance in the album on these tracks. I say "fittingly" because Vic was the first jazzman I ever heard making use of material from this opera. In July, 1955, with his quartet, he recorded *The Toreador's Song* for Esquire under the title *Item From Carmen*.

Kessel is credited with all the arrangements. He has adapted Bizet's music in a way that takes advantage of the jazz opportunities without losing the threads of the originals. Everyone on the dates seems to have been inspired by the uniqueness of the material, with the result that this is a jazz album of a very high order. I strongly recommend it. A.M.

Gene Krupa Quartet

"The Driving Gene Krupa"
Home (When Shadows Fall): Out Of Nowhere/Jumpin' At The Woodside: China Boy.
 (H.M.V. 7 in. EP TEG8557—8s. plus 2s. 7d. P.T.)

"Gene is the kind of an institution who no longer needs to advertise through extensive or literal drum-beating", writes Leonard Feather in the sleeve note. "On this EP he is content to present . . . the quartet format . . . without any undue personal preponderance." The funny thing is that I can hear Gene soloing on three of the tracks, one of which, *China Boy*, is devoted almost entirely to drumming. I suppose it depends on what you mean by "undue personal preponderance". Actually I would prefer to hear Krupa's hide-walloping than the hiccupping tenor of Eddie Shu, who plays in such an obnoxious manner at the drop of a stick. *Home* is the best track, Shu playing clarinet most of the time and Gene swishing the brushes quietly across his side-drum head. The regrettable aspect of the record, though, is the relegation of the best jazz musician on the date, pianist Dave McKenna, to a very minor role. Whenever Dave gets a chance to solo he shows that he can play firm, two-handed piano with the able support of Wendell Marshall.

Apart from McKenna, and the accompaniments provided by Marshall, there is little or nothing here for the discerning jazz enthusiast. I have no doubt, though, that the record will sell extremely well. A.M.

Alexis Korner's Blues Incorporated

"Blues From The Roundhouse"—Vol. 2
Sail On: National Defence Blues/Go Down Sunshine: Death Letter.
 (Tempo 7 in. EP EXA102—8s. 94d. plus 3s. 24d. P.T.)

As my colleague Charles Fox points out in his sleeve-note, it does seem strange that British artists can sing and play blues as convincingly as these musicians do. Nevertheless, derivative though this music inevitably must be, if you follow the advice given in the sleeve-note and listen without prejudice you certainly get the impression of a bunch of country blues men at work. Because I prefer Alexis Korner's voice to Cyril Davis's, and also because I rather like harmonica blues-playing, my favourite track is *Go Down Sunshine*, on which Davis accompanies Korner on this instrument. He does it very expertly, too. These performers really have addressed themselves to making a thorough study of Southern folk-blues. And in addition both they and we enjoy the advantage of good recording, an advantage few of the original blues artists had. As a result you don't have to spend half your time separating the music from the needle-hiss. O.K.

George Lewis

"In Hi-Fi"
Struttin' With Some Barbecue: Salty Dod (V)/Move The Body Over (V).
 (Vogue 7 in. EP EPV1252—8s. 94d. plus 3s. 24d. P.T.)
 "Sounds of New Orleans"

Sweet Sue: On A Coconut Island (V)/Limousine Blues: Swing A Lullaby.
 (H.M.V. 7 in. EP 7EG8840—8s. plus 2s. 74d. P.T.)

Here we have two aspects of George Lewis's music. The Vogue EP has been extracted from an LP (Vogue LAE12059), recorded in 1956, and exhibits the usual Lewis sound. The "fi" is not particularly "hi", either, despite the record's title. The H.M.V. EP is not only less expensive but is also better, both musically and from a recording point of view. It was recorded at a public concert, but has the applause edited out (Oh, if only this procedure had been adopted before!). The music is generally delightful. My favourite track is the beautifully restrained *Limousine Blues*, featuring a subtle and thrilling low-register solo by George Lewis, but the lullaby and the island song are wonderfully relaxed and have pleasing solo work from the trombonist (Bob Thomas) and the pianist (Alton Purnell). I don't care much, however, for Purnell's rough vocals. The only weak track is *Sweet Sue*, taken at much too fast a tempo.

The Vogue and H.M.V. sleeves each repeat the story of George Lewis's first professional date. It was on St. Joseph's Night, March 19th, with the Black Eagle band. On Vogue the year is given as 1916, on H.M.V. as 1914. Which is correct, I wonder? O.K.

Terry Lightfoot's New Orleans Jazzmen

"Trad Again"
Egyptian Fantasy: Dipper Mouth Blues/Doctor Jazz: Tipperary.
 (Columbia 7 in. EP SEG7970—8s. plus 2s. 74d. P.T.)

Dear me! Yet another *Tipperary* interpreted in "trad jazz" style. I'll bet the chaps who sang this song in 1914 never dreamed anything like this would happen to it! All four of these tunes are very derivative and the performances add nothing to what was said about them years ago. Bechet's beautiful tango theme, *Egyptian Fantasy* becomes a jerky strut, while the versions of *Dipper Mouth Blues* and the other tunes show a roughness that isn't necessary in classic-style jazz. O.K.

The Mitchells

"Get Those Elephants Outa Here"
Get Those Elephants Outa Here: My One And Only Love: In The Wee Small Hours Of The Morning: Moten Swing/Monster Rally: Three Cheers: Blues For Brian: Fraternity.
 (MGM 12 in. LP C508—25s. 9d. plus 8s. 44d. P.T.)

Up to the time of writing my copy of the sleeve of this LP has not arrived. Nevertheless I presume this record was conceived by that indefatigable humourist, Leonard Feather.

Who else would have assembled a group containing three Mitchells with the Christian names Red, White(y) and Blue? While we're about it, may I suggest a future album featuring Art Pepper and Leroy Vinnegar, entitled "Condiments of the Seasonings"? Or perhaps a line-up containing Sonny Stitt, Sonny Clark, Sonny Terry and Sonny Criss . . . ?

What is surprising is that a group founded on such a ludicrous basis should perform in such a reasonable manner. Blue Mitchell is an adequate trumpeter who occasionally plays very well; Red Mitchell doubles on bass and piano; while Whitey shows that he is not far behind his brother's standard as a bassist. Frank Rehak, Pepper Adams and Frank Capp, playing trombone, baritone sax and drums respectively, complete the unit, while guest pianist André Previn pops up on *Get Those Elephants Outa Here* and *Blues For Brian*.

The star of the LP is Red Mitchell. Not only does he turn in his usual flawless performances on bass, but he outshines Previn as a jazz pianist during his two keyboard features, *Wee Small Hours* and *Fraternity*. Red's piano playing is not a gimmick, for he worked as pianist with Chubby Jackson's band a decade ago, and frequently took over on this instrument when he was with Gerry Mulligan's Quartet. The remainder of the group performs with skill rather than great inventiveness, although Rehak's smooth-toned solos have grace and continuity. *Monster Rally* features the Mitchell brothers in tandem on two basses, as does *Get Those Elephants Outa Here*, but the best tracks are those employing a more conventional approach. A.M.

Charlie Mingus

"Mingus Ah Um"
Better Git It In Your Soul: Goodbye Pork Pie Hat: Boogie Stop Shuffle: Self-Portrait In Three Colours: Open Letter To Duke/Bird Calls: Fables Of Faubus: Pussy Cat Dues: Jelly Roll.
 (Philips 12 in. LP BBL7362—27s. plus 8s. 94d. P.T.)
 "Scenes In The City"

Scenes In The City.
 (Parlophone 7 in. EP GEP8780—8s. plus 2s. 74d. P.T.)

After starting out with an initial distaste for Charlie Mingus's early compositions (*Pithecanthropus Erectus* seemed too naked to be art), I now find myself turning into a Mingus booster. He is doing more than just writing themes; he is conceiving compositions in terms both of texture and of the musicians who will perform them, doing the same kind of thing, in fact, although in a very different way, as Duke Ellington and Gil Evans. And the music of his group never degenerates into just a string of solos, the result of individual whim or caprice, but persists in remaining a genuinely collective thing, improvisation organised by Mingus rather as New Orleans jazz was dramatised by Jelly Roll Morton. I fling all these names about not merely because they seem apt, but also because they emphasise how Mingus—often looked upon as an iconoclast—really fits tightly inside the tradition of jazz composition.

Last September Alun Morgan praised two of Mingus's records: "The Clown" (London LTZ-K15164) and "East Coasting" (Parlophone PMC1092). This new one is by an almost identical group to that heard on those earlier LPs, with solos from Shafi Hadi (chiefly alto, but he also plays the laconic tenor solo in *Goodbye Pork Pie Hat*); two trombonists, Jimmy Knepper (splendidly forthright) and Willie Dennis (he solos in *Open Letter To Duke*), and two tenor players, John Handy (*Better Git It In Your Soul*) and Booker Erwin (*Boogie Stop Shuffle* and *Jelly Roll*). A number of Mingus's compositions are dedicated to famous jazz musicians of the past and present: *Goodbye Pork Pie Hat*, for instance, a wistful, rather beautiful theme, refers to the late Lester Young; *Open Letter To Duke*, its theme a little like a Johnny Hodges' lament, is addressed to

Duke Ellington; the turbulent *Bird Calls*, ending with some curious chirruping noises, is in honour of the late Charlie Parker, while last of all comes *Jelly Roll*, a rather juvenile parody of old-time jazz, corny in a way that Jelly Roll Morton's music never was. No modern jazz record these days seems complete without its gospel track. *Better Git It In Your Soul* is an uncommonly good one, starting out in 6/8 time and displaying much rhythmic vivacity. *Boogie Stop Shuffle*, a train blues, has more of Duke Ellington in its voicing than the *Open Letter*; *Self-Portrait In Three Colours*, rich and slow, is fascinating for the way it interweaves the organ-like harmonies. The most attractive theme on the record, though, even a little Monkish at times, is *Fables Of Faubus*. *Pussy Cat Dues* an everyday 12-bar blues, has some of Mingus's most adroit bass-playing and a pugnacious trombone solo from Jimmy Knepper. With the exception of the rather jejune *Jelly Roll*, in fact, this is a remarkably satisfying record, and a record, incidentally, that grows better every time you hear it.

Scenes in the City is, I suppose, an essay in jazz and poetry, although the poetry is of rather a prosaic kind and no attempt has been made to co-ordinate the two idioms. The narrative was written by an actor, Lonnie Elders, with the help of Langston Hughes, and is read here by another actor, Melvin Stewart. According to Stewart, this performance "examines a guy from Harlem and his relationship to jazz. It shows what jazz can mean to someone who's not basically a musician but who 'lives on that music' a lot". One might call it Everyman's tour of Harlem. The trouble is that the words are just not good enough; they stay close to the rhythm and vocabulary of ordinary American conversation (which is fair enough), but conversation which is neither sharp nor vivid. Some good music can be heard, though, played by a group very similar to that on "Mingus Ah Um". Especially notable are the trumpet solos of Clarence Shaw (he sounds very like Miles in the blues sequence) and the trombone work of Jimmy Knepper, a musician with a fine command of dynamics. C.F.

Jimmy Mundy

"Sounds Of Jazz"
Little Girl: Sugar Daddy/Everybody Loves My Baby: Mundy Flight.
 (Fontana 7 in. EP TFE17232—8s. 3d. plus 3s. P.T.)

Jimmy Mundy will be best remembered from his arrangements for such band leaders as Earl Hines, Benny Goodman, Gene Krupa, Count Basie and Illinois Jacquet. Here he leads two different, medium-sized groups made up of New York-based jazzmen, coaxing them through four pleasant, uncomplicated scores. Don Lamond's drums push things along on *Little Girl* and *Everybody Loves My Baby* and the remaining tracks are hall-marked by the fiery trumpet of Jimmy Nottingham. Budd Johnson plays fine tenor on *Mundy Flight* and bass clarinet elsewhere, while the incisive guitar playing throughout is the work of Kenny Burrell. Both bands sound well rehearsed and considerably larger than their actual numbers. It is unfortunate that Mundy was not allowed more space in which to expand his writing, for on this showing he still has plenty to offer jazz at a time when big bands and big band arrangers are in short supply. A.M.

Phil Napoleon's Emperors of Jazz

"At The Jazz Band Ball"
Sensation Rag: Sister Kate (V)/At The Jazz Band Ball: Clarinet Marmalade.
 (Mercury 7 in. EP YEP9512—8s. plus 2s. 74d. P.T.)
Muskrat Ramble: I'll Never Be The Same/Fidgety Feet: Nobody's Sweetheart.
 (Mercury 7 in. EP YEP9514—8s. plus 2s. 74d. P.T.)

I reviewed an EP by these groups in the December issue of THE GRAMOPHONE. I use the word "groups" deliberately, for, despite the sleeve-note, three different bands are involved.

The personnel given (and you have to wade into the note on YEP9514 to get even that) is correct only for *Muskrat Ramble*, *Jazz Band Ball* and *Clarinet Marmalade*. *Fidgety Feet* and *Nobody's Sweetheart* were made two days later, on April 12th, 1946, with Peanuts Hucko replacing Joe Dixon as clarinetist. The remaining tracks were recorded a month afterwards, when Vernon Brown replaced Lou McGarity (what fine trombonists both men are!) and Sal Franzella took over from Hucko. I prefer Franzella, as it happens, to the other, rather over-slick clarinetists: he has the ability to scurry in and out of the ensemble, always moving nimbly and using a sweeter tone than Hucko or Dixon.

Phil Napoleon has never played better, attacking most forthrightly and leading the band as a trumpeter should. I really enjoyed the hoary old *Sister Kate*, a track which features Tony Spargo playing the kazoo, and on which he is probably also responsible for the chirruping, whistling and crazy vocalising. Spargo, after fifty years in the business, is still the greatest white drummer as far as I'm concerned. Chuck Wayne plays the odd solo here and there, but as he uses an acoustic guitar he is not really out of place, although a band of this type scarcely needs a guitarist (unless it could be the late Eddie Lang). Frank Signorelli, Napoleon's old comrade from the days of the Original Memphis Five, does well enough at the piano. In general, as you can see, I thoroughly enjoyed these very professional Dixieland performances.

All the same, Mercury really should have got somebody who knows something about the subject to write the sleeve-notes. The first, by James Wynn, blithely asserts that Phil Napoleon started his career with Red Nichols, that he was later featured with the Memphis Five, then joined the Cotton Pickers, and that from 1925 to the early 1930s he alternated with Miff Mole as the leader of this group. The truth is that Napoleon was (with Mole) a founder-member of the Memphis Five, that the Cotton Pickers was simply Brunswick's name for the Memphis Five up to 1925; from that year onwards the name was used by Brunswick to cover several studio groups, most of which used Tommy Dorsey as trombonist and not Miff Mole. The name ceased to be used in 1929. O.K.

Phineas Newborn Trio

"Piano Portraits—No. 1"

Just In Time: Blues Theme For Left Hand Only/Chelsea Bridge: Star Eyes. (Columbia 7 in. EP Mono SEG7902: ★Stereo ESG7790—8s. plus 2s. 74d. P.T.)

After hearing his first LP (London LTZ-K15057) I came to the conclusion that Phineas Newborn's unparalleled technique had taken control of his natural common sense. Listening to him play, in the flesh, during the "Jazz From Carnegie Hall" tour in 1958, I found my opinion changed very little, although I must admit that the circumstances were such that Newborn could not have been expected to play at his best. With this EP—taken from a Roulette LP made last June—I must revise my thinking. Gone are most of those gargantuan runs of demi-semi-quavers; in their place is a more sober style, all the more attractive for its directness. Accompanied most suitably by John Simmons and the great Roy Haynes, Phineas treats us to an outstanding interpretation of Billy Strayhorn's *Chelsea Bridge*. This lovely tune makes a very good solo vehicle for pianists as Damian Robinson showed us some years ago, when he used it as a showcase on a Don Rendell EP (Tempo). *Blues Theme For Left Hand Only* is just that; it is not a new idea but Newborn's *low-de-force* shows what a superlative technician he can be. This EP is apparently the first of a series, and I look forward to hearing the remaining tracks by this remarkable young man. A.M.

Kid Ory's Creole Jazz Band

In The Mood: Blues For Jimmy: Ain't Misbehavin' (V): Honeyuckle Rose/Peoria: Sister Kate (V): Tishomingo Blues.

(H.M.V. 12 in. LP CLP1329—25s. 9d. plus 8s. 44d. P.T.) This LP presents the Ory band which toured Britain last October, except that Charles Oden is on bass and a guitarist, Frank Haggerty, has been added—although goodness knows why. There isn't much here that we haven't heard before, except the fact of a New Orleans band performing *In The Mood* without the precision of Glenn Miller's orchestra but with considerably more zest, and a set of crude and most unorthodox lyrics to *Sister Kate*, croaked by the old maestro himself. On *Honeyuckle Rose*, complete with riffs, the group swings like a band of the 1930s. *Ain't Misbehavin'*, taken at too hasty a tempo, proves that Alton Redd is no jazz singer. In fact I got my greatest satisfaction from listening to Red Allen's beautiful tone during the first half of his trumpet solo in *Peoria*. This tune appears elsewhere this month; I suppose we're now going to be submerged by all our trad bands having a go at it! Actually, it's a very good number, and Ory was certainly wise to omit the foolish lyrics. O.K.

"Reeds That Matter"

Afternoon Of A Basile-ite: Sometimes I'm Happy (Lester Young): People Will Say We're In Love: Rose of Birdland (Paul Quinichette): You're My Thrill: Iron Hat (Ben Webster)/Beyond The Blue Horizon: Make Believe (Coleman Hawkins): September In The Rain: You Oughta Be In Pictures (Willie Smith): Pouting (Ben Webster): On The Sunny Side Of The Street (Coleman Hawkins). (Mercury 12 in. LP MMB12013—25s. 9d. plus 8s. 44d. P.T.)

Four tenor and one alto saxophonist, these are the protagonists on an LP that brings together some diverse but succulent performances. Six of the tracks have appeared here before (those by Lester Young and Willie Smith and the first two by Coleman Hawkins), but even these have been unobtainable for quite a while. The Lester Young items date from 1943 and rank among the happiest examples of this great musician's work. Both tracks find him pursuing his own oblique, sinuous path, his solos teeming with ideas, and receiving splendid support from Sid Catlett's drumming. The pianist, Johnny Guarnieri, here sounds a bit like Teddy Wilson. Next, the Vice-President—Paul Quinichette, a musician closely resembling Lester Young yet without his wiry eloquence. Quinichette sticks pretty close to the melody of *People Will Say We're In Love* but plays with much craggier tone and phrasing on *Rose Of Birdland*. Both tracks were made in 1953. The Hammond organ is twitched by Marlowe Morris and the remainder of the group comprises Jerome Darr and Freddie Green (guitars), Gene Ramey (bass) and Les Erskine (drums).

You're My Thrill begins with a trumpet flourish, but from there onward Ben Webster is accompanied only by a rhythm section. There is something rather Olympian about the way he wanders round the melody, creating a feathery but entirely masculine solo. *Iron Hat* and *Pouting*, also recorded in 1952, find Webster in front of a medium-sized band, with arrangements written by Johnny Richards. On the former track he plays a slightly pugnacious solo, while in *Pouting* he soars (a little like Johnny Hodges) against a dark, impervious background. By comparison with Ben Webster, Coleman Hawkins—the original nonpareil of the tenor saxophone—gives an impression of muscularity, particularly in his playing on *Beyond The Blue Horizon*, a track with solos from Buck Clayton and Teddy Wilson and with a real jam-session atmosphere about it. Jollity reigns once more in *Make Believe*, performed with a trio (Wilson, John Kirby, Sid Catlett). Another track from 1944 is *On The Sunny Side Of The Street*, on which four saxophonists in all can be heard; Tab Smith (high-pitched, a little querulous, sounding

like a mixture of Pete Brown and Johnny Hodges), Don Byas (even more romantic in style than Hawkins), Harry Carney (a nut-brown tone and audacious phrasing) and Hawkins himself. This time Johnny Guarnieri uses his "Fats" Waller style.

The odd man out on this LP is Willie Smith, not only because he plays the alto saxophone but also because his tracks fall slightly below the general level of the record. Both his performances were made in 1945, with accompaniments by Billy May, Murray McEachern, Arnold Ross, Les Paul, Ed Mihelich and Nick Fatool, a curiously eclectic little group. Arnold Ross is all right, taking some crisp piano solos, but Les Paul's guitar playing is much too melodramatic. *September In The Rain* finds Willie Smith virtually floating along, a replica of Johnny Hodges at his most languid. *You Oughta Be In Pictures* (an oddly prickly, over-busy tune for these particular musicians to have chosen) is much more typical of this alto-player's work. Even so, one has heard him playing in a far more inspired manner with both the old Jimmy Lunceford orchestra and the Harry James band. C.F.

Shorty Rogers and his Giants

"Way Out There"

Blues Way Out There: Moten Swing: Blues Way Down There: Solarization/Pixieland: Wail Of Two Cities: Baklava Bridge: March Of The Martians. (London 12 in. LP LTZ-K15179—27s. plus 8s. 94d. P.T.)

I am surprised that London have decided to issue this LP so late in the day. Made in 1955, at the sessions which produced "Martians Come Back" (London LTZ-K15056), it is something of an anachronism now. Many of the Hollywood recording gang are here, Jimmy Giuffrè, Bud Shank and Shelly Manne amongst them. For some obscure contractual reasons Pete Jolly and Lou Levy appear on some sessions under their own names (there are five different groups heard here, incidentally), on others under the respective pseudonyms "Pete Cera" and "Earl Gray". Harry Edison partners Shorty on three tracks and takes part in the five trumpet *Pixieland*. In quite different ways, both Rogers and Edison are very limited soloists, but Harry's commanding tone makes up for a lack of invention. *Wail Of Two Cities* and *Baklava Bridge* are played by a nine-piece unit which uses the instrumentation of the Miles Davis "Capitol" band, but there the resemblance ends. It is unfortunate that on this LP Rogers has relied almost completely upon his own compositions. There is a sameness about the tunes which makes it difficult to remember individual numbers for even a short length of time, and Shorty should really try to get away from the limiting habit of composing around two or three notes.

On the credit side are all the rhythm sections (these comprise, collectively, Pete Jolly, Lou Levy, Barney Kessel, Ralph Pena, Leroy Vinnegar and Shelly Manne), the five-trumpet *Pixieland* (Rogers, Edison, Don Fagerquist and the Candoli brothers), and most of Jimmy Giuffrè's solos. But the late issue of the LP merely focuses attention on the general tameness of jazz in Hollywood during the middle fifties. A.M.

Bud Shank Quartet

"Holiday In Brazil"

Simpatica: Rio Rhapsody: Nocturno: Little Girl Blue: Choro In A/Mood Antigua: The Colour Of Her Hair: Lonely: I Didn't Know What Time It Was: Carioca Hill.

(Vogue 12 in. LP LAE12215—27s. 6d. plus 8s. 114d. P.T.) Just over a decade ago it was fashionable to attempt a marriage between jazz and the music of South America. Jazz soloists were added to Latin American orchestras, while bongo and conga drums made their appearances in the jazz rhythm section. Despite all this frantic activity it was left to guitarist Laurindo Alameda and the alto saxist and flautist Bud Shank to

Johnny
antic in
(a nut-
g) and
garnieri

Smith,
ophone
low the
his per-
ompani-
achern,
and Nick
Arnold
no solos,
ach too
in finds
replica
d. You
y, over-
ians to
of this
ard him
er with
and the
C.F.

ues Way
l Of Two
artians.

9(d. P.T.)
ecided to
in 1955,
as Come
something
ollywood
fre, Bud
m. For
te Jolly
is under
t groups
under the
and "Earl
on three
trumpet
n Rogers
Harry's
lack of
Baklava
it which
es Davis
nce ends.
ogers has
compo-
the tunes
individual
ime, and
from the
or three

a sections
lly, Lou
Leroy
-trumpet
quist and
Jimmy
the LP
tarneness
e fifties.
A.M.

Little Girl
Colour Of
t Time It

11(d. P.T.)
onable to
the music
added to
ongo and
es in the
is frantic
Almeida
Shank to



★ MODEL
TA Mk II

fit Garrard for Good....



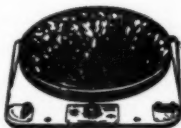
MAGAZINE TAPE DECK

Unique design plus magazine loading make tape recording and playback easy and good. No threading, anchoring or spilling of tape. Tape can be stopped at any point, magazines removed and replaced later.



MODEL 4.HF.

A high quality single Record Player elegantly styled and carefully designed to provide maximum reliability with fidelity of reproduction. Fitted with TPA.12. Pick-up Arm which allows records up to 16" to be played.



MODEL 301

The Connoisseur's Transcription Motor and used by the B.B.C. and broadcasting stations throughout the world. Wow and flutter have been reduced to the minimum and all three speeds are adjustable. Can be supplied with turntable stroboscopically marked.

Garrard equipment is the perfect product of combined design and engineering achievement. Each unit, while conscious of changing modern moods, bears all the dignity of Garrard experience. Beautiful equipment made to give pleasure always.

★ MODEL TA.Mk.II.

A single Record Player particularly suitable for the home constructor. It is mounted on a rectangular unit plate. Voltage range 100/130 and 200/250 A.C. only. A model for battery operation is also available.



...and always



GARRARD ENGINEERING & MANUFACTURING COMPANY LIMITED

Factory and Registered Office, NEWCASTLE STREET · SWINDON · WILTSHIRE

TELEPHONE: SWINDON 5381 (5 lines)

TELEX 44-271



5 sound reasons for choosing from the TAPE RECORDER CENTRE



NO-INTEREST TERMS

on all orders over £30



FREE ILLUSTRATED 72-PAGE CATALOGUE

the most detailed publication of its kind



HUGE STOCKS OF ALL MAKES

ensuring quick delivery to all parts of the country



HONEST, INFORMED ADVICE

from enthusiastic tape-recording and Hi-Fi specialists



COMPREHENSIVE MAINTENANCE SERVICE

and inexpensive maintenance contract if desired

Tape Recorders

Grundig
Elizabethan
Ferrograph
Vortexion
Walter
Brenell
Reflectograph
Simon
Harting
Telefunken
Philips
Spectone

Verdik
Veritone
Stuzzi-
Magnetite
Fi-cord
Kurland
Reps
Revox
Wyndson
Regentone
Perth-Saja
Elektron
Minivox
Korting

Hi-Fi Equipment, Microphones, Speakers, etc.

Leak
Quad
Rogers
Armstrong
Jason
Dulci
Pamphonic
Stentorian
Avantic
Pilot

Collaro
Elpico
Decca
Philips
Wright &
Weaire
G.E.C.
Goodmans
C.Q.
Wharfedale
Elac
B.J.
Garrard
Connoisseur

Goldring
T.S.L.
Stirling Tuners
Acos
Lustraphone
Elpico-Geloso
Simon-Cadenza
Reslo
Record Housing
Linear
Tannoy
Ortofon
R.C.A.
Lowther
Film Industries
Audiomaster

Tape
Emitape
Scotch Boy
BASF
Grundig
Telefunken
Elpico
Soundrite
Gevaert
Philips
Agfa
All Accessories,
Tapes, etc., by
return of post.
All makes in
stock.

You can choose with confidence from the leading Specialists:

THE TAPE RECORDER CENTRE

For free Catalogue send this coupon to:

The Tape Recorder Centre Ltd.,
Dept. G, Grand Parade, Green Lanes, Harringay, London, N.4.

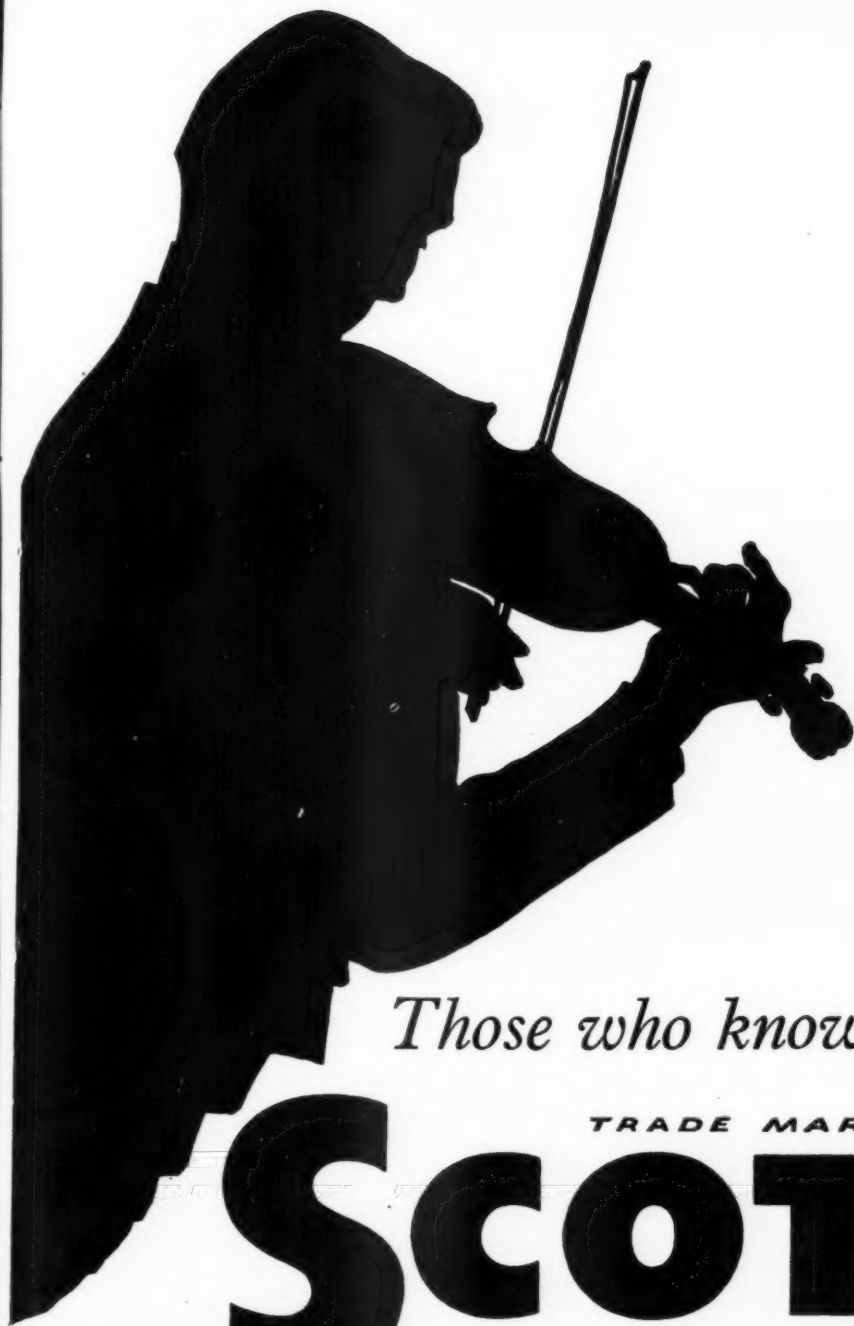
STAmford Hill 1146

NAME.....

ADDRESS.....

(BLOCK LETTERS PLEASE)





Those who know insist on ...

TRADE MARK

SCOTCH

BRAND

recording tape

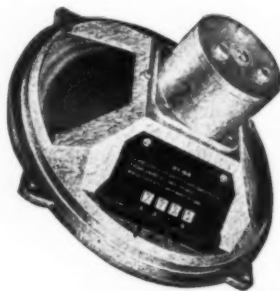


WORLD'S LARGEST SALES OF MAGNETIC TAPE

Stentorian

HIGH FIDELITY AT REALISTIC COST

The items illustrated are representative of the wide range of W.B. Hi Fi equipment. A noteworthy recent addition is the "Stentereo" Stereophonic Speaker System embodying many novel features. Our experience in sound reproduction covers 33 years: such a background is a guarantee of quality. Full details of all W.B. products will gladly be sent on request.



Stentorian Cambric
Cone Hi-Fi Units.
The famous H.F.1016
at £7.12.3.
Other types from
£1.2.6.

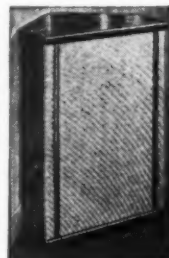


Tweeter Units from
33/3 to £12.12.0.



Prelude Horn-loaded
Cabinet £19.10.0.
H.F.817 Speaker
£10.16.6.

T.359 Cone
Tweeter Unit 33/3.



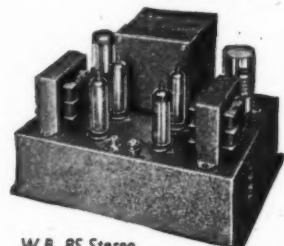
Stentorian Extension Speakers from 60/-



W.B.8 Amplifier £19.19.0.



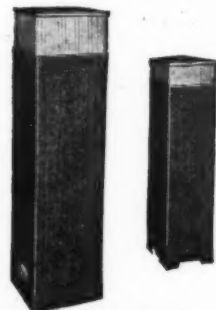
W.B. 8S Stereo
Amplifier £23.15.0.



W.B. 8S Stereo
Control Unit £22.15.0.



"PRELUDE" ready-to-assemble
cabinets in striped sapele from
£9.19.6 to £13.13.0.



COLUMN LOUDSPEAKERS
Cabinet for H.F.816 Unit £18.18.0.
Cabinet for H.F.610 Unit £9.19.6.



W.B.121

WHITELEY ELECTRICAL RADIO CO. LTD. • MANSFIELD • NOTTS

Telephone: MANSFIELD 1762-5

Demonstrations at our London Office (109 Kingsway, W.C.2.)
every Saturday from 9 a.m. to 12 noon.

make th
to the m
and Aln
the onl
importa
weather
"Holi
identical
reasons
as actu
Shank h
normal
and then
next cho
rated him
complete
sounds
Almeida
acknowled
excellen
and dru
consider
the tabl
from my
in favour

make th
to the m
and Aln
the onl
importa
weather
"Holi
identical
reasons
as actu
Shank h
normal
and then
next cho
rated him
complete
sounds
Almeida
acknowled
excellen
and dru
consider
the tabl
from my
in favour

Graham
Canal Str
Sweet Lov
(Tempo 7
Four m
Oliver's
the most
Canal Str
too fast,
solo falls
Johnny L
thetic pe
although
it. Alan
tion of th
leader,
infinitely
pathetic
Oliver's
lamentab
trifle wo
pianist, A
ances lac
Oliver b
of perfect
musicians
selves.
I cannot
note, whi
original re
The dates
compositi
ing.

Art Tatu

Tea For
Watch Ove
(Fantana 7
If it do
compilatio
discograph
Watch Ove
March 21
Company,
and Spike
covery of
for Brunsw
graphy.)
recordings
war on B
title, St. L
Columbia
deleted) o
Tiger Rag
titles then
issued by
Columbia)
LP that P
here. So

make the best and least ephemeral contribution to the movement. Vogue LAE12019 by Shank and Almeida, aided by bass and drums, is still the only north-and-south wedding of any importance. It is also a record which has weathered the test of time very well.

"Holiday In Brazil", its sequel, uses an identical format (although for contractual reasons Almeida cannot be listed on the sleeve as actually playing, merely as the arranger!). Shank has a remarkable talent for adapting his normal style to that of Almeida's for a chorus, and then shifting back into jazz in 4/4 for the next chorus. His flute playing (and I've always rated him as one of jazz's leading flautists) blends completely with the guitar, resulting in what sounds like authentic Brazilian folk music. Almeida needs no praise from me, for he is an acknowledged master, but I must mention the excellent team work of bassist Gary Peacock and drummer Chuck Flores; the latter adds considerably to *Mood Antigua* by making use of the *tabla* or Indian drums. It must be evident from my enthusiasm that I am wholeheartedly in favour of this LP. A.M.

Graham Stewart Seven

"Graham Stewart Plays King Oliver"
Canal Street Blues: Working Man Blues/Tears:
Sweet Lovin' Man.
 (Top Rank 7 in. EP EXA91—9s. 9d. plus 8s. 24d. P.T.)

Four numbers from the repertoire of King Oliver's Creole Jazz Band are performed, for the most part, with care and understanding. *Canal Street Blues*, as it happens, is taken a bit too fast, and Ian McKerrrow's spiky clarinet solo falls a long way behind that of the immortal Johnny Dodds. But the best and most sympathetic performance is of *Working Man Blues*, although the two other tracks are not far behind it. Alan Elsdon gives a creditable impersonation of the great Joe "King" Oliver, while the leader, Graham Stewart, happens to be infinitely superior as a trombonist to the rather pathetic Honoré Dutrey, whose playing on Oliver's original version of *Tears* was at times lamentable. The rhythm section, however, is a little wooden, and not enough is heard of the pianist, Alan Root. As a result, these performances lack the smooth, relaxed sound of the Oliver band, but, considering the high peak of perfection at which they aim, these British musicians give a very good account of themselves.

I cannot say much in favour of the sleeve-note, which goes crazy when it tries to give the original recording dates for three of the numbers. The dates shown refer only to copyright on the compositions; they are not the dates of recording. O.K.

Art Tatum

"Art Tatum No. 1"
In For Two: Sophisticated Lady/Someone To Watch Over Me: Tiger Rag.
 (Fontana 7 in. EP TFE17235—9s. 3d. plus 8s. 24d. P.T.)

If it does nothing else, at least this unusual compilation provides interest for the keen discographer. All the tracks except *Someone To Watch Over Me* were recorded in New York on March 21st, 1933, for the American Brunswick Company, at the instigation of John Hammond and Spike Hughes. (Hughes refers to the discovery of Tatum and his subsequent recordings for Brunswick in the second part of his autobiography.) They are, in fact, Tatum's first solo recordings and were released here before the war on Brunswick, together with the fourth title, *St. Louis Blues*. In November, 1954, our Columbia Company put out an EP (since deleted) comprising *St. Louis*, *Tea For Two*, *Tiger Rag* and *Sophisticated Lady*. The last three titles then appeared in America on an LP issued by Epic (a subsidiary of American Columbia), and it is presumably from this Epic LP that Philips have taken the titles for issue here. So the British collector has now been

offered three titles from Art's first session on three different labels. The fourth track (and why Philips decided against using *St. Louis Blues* is a question I can't answer) comes from a Gene Norman concert held in Los Angeles during May, 1949. (A hint of applause is discernible at the very beginning of the performance.) This track is currently available on Vogue LDE081, which also contains the remaining titles Tatum played at the concert, although *Someone To Watch Over Me* contains an introduction which is not present on the Vogue LP.

Musically the 1933 tracks are the most interesting, for they show that Tatum, even at the age of twenty-two, was a complete master of his instrument. The ascending modulations in *Tea For Two* were still to come, but there are plenty of points of similarity between these original versions and later recordings of the same tunes. A.M.

Sarah Vaughan

"No Count Sarah"
Smoke Gets In Your Eyes: Doodlin': Darn That Dream: Just One Of Those Things: Moonlight In Vermont/No 'Count' Blues: Cheek To Cheek: Stardust: Missing You.
 (Mercury 12 in. LP MMC14021—25s. 9d. plus 8s. 44d. P.T.)

"Sarah Vaughan Sings George Gershwin"

Vol. 1
The Man I Love: Someone To Watch Over Me: I'll Build A Stairway To Paradise: Isn't It A Pity: Bidin' My Time/Of These I Sing: How Long Has This Been Going On: I've Got A Crush On You: Lorelei: My One And Only.
 (Mercury 12 in. LP ★stereo CMS18011—25s. 9d. plus 8s. 44d. P.T.)

Vol. 2
A Foggy Day: Aren't You Kinda Glad We Did: They All Laughed: Looking For A Boy: My Man's Gone Now/He Loves And She Loves: Do It Again: Let's Call The Whole Thing Off: Things Are Looking Up: Love Walked In: I Won't Say I Will, But I Won't Say I Won't.
 (Mercury 12 in. LP ★stereo CMS18012—25s. 9d. plus 8s. 44d. P.T.)

"Sarah With Feeling"
Broken-Hearted Melody: Misty/The Midnight Sun Never Sets: Gone With The Wind.
 (Mercury 7 in. EP ZEP10041—9s. 3d. plus 8s. 04d. P.T.)

I'm reviewing these records only a few days after hearing Sarah Vaughan in the flesh at the Royal Festival Hall. Yet even the fact that Miss Vaughan is decidedly more dynamic when seen as well as heard cannot dissuade me from ranking "No Count Sarah" among this singer's finest recordings. The LP was given this title because Miss Vaughan is accompanied on every track except one (*Darn That Dream*, with a Budd Johnson group) by the entire Count Basie orchestra, but with Basie's place at the piano taken by the singer's regular accompanist, Ronnell Bright. It's both a stirring and satisfying partnership. Certainly the record begins dramatically enough, Sarah Vaughan's voice lunging up to the opening word of *Smoke Gets In Your Eyes* (Observe, too, the Billie Holiday cadence with which she concludes this tune—uses the set of lyrics which Jon Hendricks devised for the Dave Lambert Singers; it finds Miss Vaughan hitting the high notes with an attack and discipline that reminds one of Annie Ross. The band strides out nicely behind the singer in *Just One Of Those Things*, but the most relaxed performance of all occurs during the five-minute *No 'Count' Blues*, where the singer uses her voice instrumentally. The Basie musicians perform with gusto and power, the soloists including Frank Foster, Frank West (on flute) and—a surprise, this—Seldon Powell, who deputised for Billy Mitchell on one session and can be heard in *Stardust*. The arrangements are the work of Johnny Mandel, Ernie Wilkins, Thad Jones, Frank Foster and Frank West.

The Gershwin albums present stereo versions of two LPs which were issued in monophonic form a couple of years ago, when Mercury was being handled over here by the Pye-Nixa group. (Alun Morgan reviewed the mono releases in the January, 1958, issue of *The*

GRAMOPHONE.) These stereo discs contain exactly the same material, except that *Summer-time* has been omitted from Volume 1. The accompaniments, by Hal Mooney's orchestra, deploy strings expansively; the stereo recording, alas, is not completely satisfactory, for not only do the strings sound much too brittle, but occasionally they succeed in swamping the singer. Miss Vaughan sounds far too vibrant and intense on *The Man I Love* and her performance of *Isn't It A Pity* is distinctly cloying, not a patch on Mitzi Gaynor's (reviewed in December). The second volume is rather better, both from the standpoint of recording and interpretation. On the whole, though, these LPs display neither Miss Vaughan nor Mr. Gershwin at their most becoming. The tracks on the EP have all been extracted from "Vaughan and Violins" (Mercury MMC14011, reviewed in October, 1959), an LP made in Paris during 1958. Quincy Jones wrote the arrangements and Zoot Sims plays a couple of tenor solos; nevertheless, the massive string section seems to lull Miss Vaughan into a passive mood. The liveliest performance is of Errol Garner's tune, *Misty*. C.F.

The Vernon Boys

Have I Told You Lately That I Love You?: Glory Land: Ole Miss: Everything's Wrong, Ain't Nothing Right (V): Black Mountain Blues: Tipperary/There's Yes, Yes In Your Eyes: Young Woman's Blues (V): Ma Says, Pa Says: Over The Waves: Take Me For A Buggy Ride (V): Keep The Home Fires Burning.

(Top Rank 12 in. LP 35-032—26s. 44d. plus 8s. 74d. P.T.)
 For the second time this month—*Tipperary*; for the third time—*Over The Waves* (for what else is *Acker's Away?*). No matter; the band plays with a more mellow sound than many of its contemporaries in the "trad" field. I didn't like the banjo solo in *Keep The Home Fires Burning*; no attempt was made to play either the melody or variations upon it. There is not much sense of relaxation in this group either, but the general standard of solo work is quite high, if not exactly thrilling. Lynn Trent, the vocalist, avers in the sleeve-note that she did not learn to sing blues by listening to Bessie Smith records. All right, I'll believe that, especially after hearing her at work. But why offer two Bessie Smith numbers out of the three she does sing? Surely it invites comparison. O.K.

George Williams and his Orchestra

"Swing Classics In Hi-Fi"
Marie: Flying Home: Boogierockawoolie: Back Bay Shuffle: Breakin' In A Pair Of Shoes: Empty Jug/Drum Boogie: One For My Baby: Pompton Turnpike: The Breeze And I: Take The "A" Train: Endsville Chorus.
 (London 12 in. LP ★stereo SAH-T8052, mono LTZ-15174—27s. plus 8s. 94d. P.T.)

George Williams wrote orchestrations for many big bands of the 1930s and 1940s, the "swing era", including those of Jimmy Lunceford, Lionel Hampton, Gene Krupa and Harry James. On this LP he has taken a set of well-known tunes from those days (plus three "originals" of his own) and scored them in the Benny Goodman manner (well, the Fletcher Henderson manner, really), reeds alternating with brass in a call-and-response pattern that should have been very effective in stereo. So it would, too, if only a proper balance had existed between the two groups of instruments; as it is, the brasses are much, much louder than the reeds. The tuba, however, sounds good in stereo, although when it is used to play short, staccato notes in concert with the trumpets the result is section work that sounds far too brusque. These tracks are the product of three separate sessions, the band on each occasion comprising well known studio musicians. Art Farmer blows a nicely poised trumpet solo in *Empty Jug* (a thinly disguised *Little Brown Jug*) and partners Joe Newman on *The Breeze And I*. Perhaps the best track—certainly the most relaxed—is *Flying Home*, which includes a crisp piano solo by Hank

Jones. This is a pleasant LP, in fact, with reasonably good solo work and neat but very original scoring. C.F.

IN BRIEF

Tony Crombie and his Men. "Atmosphere". St. James Infirmary: *Stompin' At The Savoy/Ninth Man: I'll Close My Eyes* (Columbia 7 in. EP ★ stereo ESG7753, mono SEG7918—8s. plus 2s. 74d. P.T.).

These four tracks come off an LP, Columbia 33SX1119 (reviewed by Alun Morgan in January, 1959)—an LP, incidentally, that has just been issued in stereo form on SCX3202. It contains some very invigorating jazz. *Stompin' At The Savoy*, by a trio, has Tony Crombie at the piano, playing in a very personal but chatty way. The other tracks are by an eight-piece band (with Crombie back behind the drums) and include sober but shapely solos from Tommy Whittle (tenor sax) and Tubby Hayes (baritone sax). C.F.

Firehouse Five Plus Two. "The Firehouse Five Plus Two Goes To Sea". *By The Beautiful Sea: When My Dreamboat Comes Home/Minnie The Mermaid: Over The Waves.* (Good Time Jazz 7 in. EP EPG1261—9s. 94d. plus 3s. 24d. P.T.) *Feoria: Asleep In The Deep/A Sailboat In The Moonlight: On The Good Ship Lollipop.* (Good Time Jazz 7 in. EP EPG1262—9s. 94d. plus 3s. 24d. P.T.) *She Was Just A Sailor's Sweetheart: Between The Devil And The Deep Blue Sea/Red Sails In The Sunset: Anchors Aweigh.* (Good Time Jazz 7 in. EP EPG1263—9s. 94d. plus 3s. 24d. P.T.).

This represents a "breakdown" of the Good Time Jazz LP (LAG12150) which I reviewed in December, 1958. It's a case of when you've heard one then you've heard the lot, but if you just want some lively music to dance to these records take a lot of beating. O.K.

Tyree Glenn With Strings. "Try A Little Tenderness". *I've Grown Accustomed To Her Face: It's The Talk Of The Town: How Long Has This Been Going On? It's Easy To Remember: The Song Is You: At Time Goes By/My Man: That's All: When I Fall In Love: Crazy She Calls Me: I Got It Bad: Try A Little Tenderness.* (Columbia 12 in. LP ★ Stereo SCX3301; Mono 33SX1216—25s. 9d. plus 8s. 44d. P.T.).

The fact that Tyree Glenn once replaced Tricky Sam Nanton as the trombonist in Duke Ellington's orchestra is betrayed by his bizarre use of the mello. But that is about the only connection this LP has with jazz. For the most part, this is suave, beautifully controlled playing that sticks to the melodies and is underlined by lush arrangements. It's odd to find that Don Redman, once a pioneer of bold orchestral writing, scored four of these tracks. C.F.

Eydie Gorme. "On Stage". *Taking A Chance On Love: Just One Of Those Things: You Turned The Tables On Me: But Not For Me: Get Out Of Town: All Right, Okay, You Win! Got Lost In His Arms: Better Luck Next Time: I'm In Luck: I'm Shooting High: You're Getting To Be A Habit With Me: One For My Baby.* (H.M.V. 12 in. LP CLP1323—25s. 9d. plus 8s. 44d. P.T.) Recorded in the Open-Air Concert Centre in Las Vegas, this LP is less consistent than the last Eydie Gorme release ("Love Is A Season", H.M.V. CLP1290, reviewed last December). Some of the chosen tempos are not quite right (I should have preferred *But Not For Me* to sound slightly brighter, for instance), but there are enough good tracks to warrant my recommending the album. As the above titles show, there are some fine songs to be heard, including a version of the neglected Rodgers and Hart gem, *Better Luck Next Time*. Eydie sings with tremendous confidence most of the time and even manages an imitation of Joe Williams' phrasing on *All Right, Okay, You Win*. Don Costa's arrangements are imaginative and the orchestra is a successful blend of brasses, reeds, strings and rhythm. There are some brief muted trumpet solos by the ex-Herman trumpeter, Charlie Walp, and a few vibes interludes from Red Norvo. A.M.

John LaSalle Quartet. "Jumpin' At The Left Bank". *Welcome To The Left Bank: Let There Be Love: I'll Never Smile Again: Tired Of Love: Jus' Sick Blues: Out Of This World/Jazz In The Green: Don't Be A Fool: The Left Bank: The Switch Song: Doo Doo Doo: Everybody Loves My Baby.* (Capitol 12 in. LP ★ Stereo ST1176; Mono T1176—24s. 3d. plus 7s. 11d. P.T.).

The John LaSalle Quartet, a vocal group (three boys and a girl), has worked at New York's Left Bank club. It is one of the most satisfying units of its type, more interesting (and certainly more jazz-orientated) than those glib perfectionists, the Hi-Lo's. Using a girl to sing lead and hit the high notes certainly seems a much more satisfactory formula than having a male vocalist cavouring around falsetto. Marlene Ver Planck is excellent in every way, leading the quartet with the fire and accuracy of Annie Ross. The programme, suitably varied, includes a genuinely funny adaptation of *Clementine*. The medium-sized supporting band is conducted by the ex-Dorsey arranger, Billy Ver Planck, who wrote *Jus' Sick Blues* (recorded previously by Aaron Sachs on Esquire). The quartet sings this jazz tune in scat fashion and there is a good tenor solo from an uncredited musician who sounds like Seldon Powell. Jazz lovers with a penchant for vocal groups should make a point of hearing the LaSalle Quartet, for its overall effect recalls the Meltones, who sang with Artie Shaw fourteen years ago. A.M.

STYLI

By P. WILSON, M.A.

Size of Styli

A good deal of confusion seems to exist about the most satisfactory dimensions of styli for different types of record. Why, for example, should some manufacturers specify styli with tip radius of 0.0005 in. (¼-mil) for stereo pickups, whilst others specify a tip radius of 0.00075 in. (¾-mil)? What will be the difference in actual playing conditions between the one and the other? Can styli of either of these dimensions be used for ordinary LPs for which the standard size is 0.001 in. (1-mil)? And, finally, what is the optimum size for "coarse groove" (78 r.p.m.) records?

Let us take the questions in reverse order and note for a start that the governing factor in all cases is the shape and dimensions of the cross-section of the groove.

Now before about 1933 no attempt seems to have been made (or at any rate came to anything) to standardise groove shapes. H.M.V. had one shape (rather shallow and broad) whilst Columbia had an entirely different one. Each recording engineer had his own ideas on the best shape of cutting tool.

After the amalgamation of H.M.V. and Columbia a greater measure of consistency was secured and by 1948 a standardised groove contour of 0.001 in. radius at the bottom, a depth of 0.0026 in, and a surface width of 0.006 in. had been accepted by nearly all recording companies. (There is an error in Fig 8 on page 66 of *The Gramophone Handbook* in this connection. The radius is there printed as 0.002 in.—obviously too large).

Unfortunately, however, the bottom radius in different pressings was subject to variation by reason of two practical difficulties and in pre-1933 records these were of much greater moment than they became later. These were, first, the liability for "creeping" in the electrolytic deposit in the making of "masters" and "stampers"; and second, the wear of the protuberances on the stampers after a number of pressings had been made. Both of these difficulties led to a larger and more irregular bottom radius (and a shallower groove) than that specified. In practical playing conditions, therefore, a rather larger stylus radius than the academic specification is desirable. So whilst for the best post-war 78 r.p.m. recordings a 0.0025 in. stylus is usually specified, earlier records may respond better to a stylus radius of 0.003 in. or even (usually in pre-electrics) to 0.004 in. radius.

At this point it is necessary, perhaps, to draw attention to two competing disabilities:

1. If the stylus radius is too small there is a risk of "bottoming", that is, of the stylus rubbing on the bottom of the groove where (owing to creeping and stamper wear previously referred to) the groove is rougher than on the walls, and where dust and debris may accumulate. Surface noise will then be much increased.

2. If the stylus radius is over-large, the "tracing distortion" due to "pinch effect" will be increased.

There will also be different effects on pickup performance, due to possible differences in "tip mass" and in area of contact of stylus with groove (leading to a different value of record compliance). These were not so important for 78 r.p.m. records but have become vital for LPs and a fortiori for stereo discs.

Coarse Groove Records

The counsel of perfection for playing 78 r.p.m. discs is therefore to have two or three

different sizes of styli—4 mil for ancient records, 3 mil for later acoustical and early electrics, and 2½ mil for modern discs. As an alternative some will prefer to retain a pickup which will take fibre or thorn needles, which will rapidly accommodate themselves to particular groove shapes, even though these may give rise to a certain amount of treble attenuation; this can, if desired, be compensated in the amplifier control unit, and in any case I think it can probably be demonstrated that the proportionate attenuation of indiscriminate and scattered treble frequencies is greater than that of musical notes, so that an improvement of signal/noise ratio is thereby secured.

LP Standards

By the time (1949/50) that LPs came into the picture the idea of standardised groove contours had been generally accepted and a stylus tip radius of 0.001 in. became the rule. At first the problems I have referred to about record production somewhat obscured the advantages, but by 1954/55 a large measure of consistency seems to have been achieved and some pickup manufacturers (e.g., Fairchild) reduced the stylus tip size to ¾ mil, so as to reduce tracing distortion. In this they were conspicuously successful, though they found that even though the tip mass had been kept the same, the H.F. resonance of the cartridge had been lowered by nearly half an octave. This effect was eventually found to be due to the alteration of record material compliance by the concentration of the playing weight over a smaller area of contact. However, by this time the technique of pickup manufacture had so improved that despite this unforeseen effect the H.F. resonance could still be kept sufficiently high as not to outweigh the advantage of lower tracing distortion.

For LP records, therefore, we may say that a tip radius of 1 mil is satisfactory, whilst even ¾ mil may be used with advantage if the design of cartridge is such that the H.F. resonance with that tip radius is over 15 kc/s.

Styli for Stereo

For stereo discs the situation is much the same, only more so! From the start a standard groove contour was agreed, but the conditions of cutting and pressing and other manufacturing techniques are much more difficult. There have been many, far too many, examples of poor groove shape. Though the position has improved of late it still remains true that some of the groove contours are atrocious.

We in Britain seem to be much better off in this respect than our confrères abroad. My friend Cecil Watts has been making a special study of the problem recently, securing samples of discs, bought in the open market, from America and the Continent as well as from this country. It does not need much examination of these samples to become convinced that the complications of stereo have demanded, still demand, and will continue to demand, more and more meticulous attention on the part of record makers to groove accuracy in the final product. The problem is one of those impossible things that takes much time and skill and effort to solve. But I am sure that it can be solved, and, indeed, some of the records I have will prove it.

With an inferior pressing a ¾ mil stylus will occasionally bottom and not only will an increase of noise result but also a peculiar form of distortion. These will disappear if a good cartridge with a ¾ mil stylus is used, though

the tracing distortion over the good parts of the record may be thereby increased. Perhaps that is why $\frac{1}{2}$ mil styli have virtually disappeared. I am told, from the American market. For the best pressings I still prefer my British Decca with its $\frac{1}{2}$ mil stylus. But for many records my American Shure gives a more tolerable account of itself; this has a $\frac{1}{2}$ mil stylus and a particularly smooth and comfortable sort of response, both on stereo and on mono discs. The same is true of my American Grado whose string tone is especially good.

So, whilst the prescribed standard size of stylus for stereo remains at $\frac{1}{2}$ mil, defects in record manufacture has forced the adoption of the $\frac{1}{2}$ mil size, with its higher liability to tracing distortion. A pity, maybe; but "the best is often the enemy of the good", and the situation will persist so long as the record makers let it.

Tolerances

What about tolerances? What guarantee have you that if you try to buy a $\frac{1}{2}$ mil stylus you will get it? None at all. I looked the other day at the shadowgraph of one of the largest stylus suppliers in the country. On it were marked the contour limits for each particular nominal size and every stylus sold has its shape projected on to the screen and must come within the prescribed limits before it is passed. Here are these prescribed limits:

- 1 mil: between 0.0008 in. and 0.001 in.
- $\frac{1}{2}$ mil: between 0.00065 in. and 0.0008 in.
- $\frac{1}{4}$ mil: between 0.00045 in. and 0.00065 in.

I am told that the tendency of stylus makers is for the upper limits to be more nearly approached—that is, that a $\frac{1}{2}$ mil stylus is more likely to be 0.00065 in. than 0.00045 in. radius.

Life of Stylus

Other things being equal, the effective life of a stylus of larger radius will be greater than that of a smaller radius. As soon as we get down to playing weights under 2 grams this will hardly be noticeable; but it is noticeable at the usual "domestic" playing weight of 6 grams or so. Incidentally, a $\frac{1}{2}$ mil stylus should not be used at such a large playing weight. Its life will be too short; indeed, a sapphire would only last for a few hours.

Though one cannot dogmatise or be precise on this subject of wear, since so very much depends on playing conditions, I still adhere to my suggestion that in normal domestic conditions the safe life of a 1 mil sapphire stylus at a playing weight of 6-7 grams is 25 hours; whilst that for a $\frac{1}{2}$ mil at a playing weight of 5 grams is a little less—say 20 hours. These figures can be increased by a factor of at least 3 if the records and stylus are kept clean and special care is taken in playing. For a diamond stylus of good make they may be increased by a factor of not less than 40 times.

Diamond Styli

This brings me to a question that many readers have asked in correspondence during the past few months. Why have diamond styli suddenly become cheaper and are they as satisfactory as they used to be? One can now buy a diamond stylus for a crystal cartridge for no more than 28s. (which compares well with a sapphire price of 7s. 6d.) whereas £4 or £5 used to be demanded.

The answer is twofold. First, the supply of diamond "chips" has improved, particularly from Germany, I understand; and secondly, a less expensive form of fabrication has been introduced by lapidaries. But, and there is a very important qualification, this form of fabrication has increased the mass of the stylus assembly very considerably, and is therefore only suitable for cartridges where a com-

paratively high value of tip mass is permissible. In these cases, the diamond chip is mounted in a cylindrical steel shank and the final mass of stylus and shank may be as much as 3 milligrams, perhaps more. This is clearly of no use for a stereo pickup of the most advanced type which aims at a tip mass of under 1 milligram (including the effective mass of armature or cantilever as well as that of the stylus itself). In such a case a "naked" diamond must be used; this usually has a square cut shank, directly cemented to the cantilever. Its mass,

as fabricated, is $\frac{1}{3}$ rd of a milligram or less, and obviously a specially fine technique is required to fix it properly.

These low-mass diamond styli therefore remain expensive: £5 (including P.T.) is not too much to pay, in view of the labour cost involved.

It should be noted also that the steel-shank technique cannot be used for many magnetic cartridges where it would vitiate the magnetic circuit. In these cases a more expensive form of mounting is essential.

TECHNICAL TALK

Mullard Time-Multiplex Stereo

I have just come from a demonstration of this latest development of FM Broadcasting and have been amazed by its comparative simplicity and, so far as one could judge, complete effectiveness. I say "so far as one could judge" only because the broadcasting link was on a small scale and one could not therefore do more than guess what the effect of outside interference would be in large-scale, high-powered transmission.

The problem to be solved is, of course, to arrange for a single FM channel to transmit two different signals simultaneously but in such a way that:

1. the signals do not interfere with each other, yet each must cover the full range of musical frequencies;
2. the total bandwidth must be within the limits prescribed for a single broadcast channel;
3. the transmission should be capable of reception either by an ordinary radio receiver as a monophonic transmission or by a stereo receiver as a stereo transmission (i.e. it should be "compatible");
4. the signal/noise ratio should be acceptable;
5. the cost to the listener of adding this extra facility should be reasonable.

The Mullard system, which has been devised by Mr. G. D. Browne, satisfies all these conditions. It is based on the well-known principle that if an audio signal is interrupted at sufficiently high frequency the ear will not notice any difference. This principle has been used for many years for transmitting a number of signals simultaneously along the P.O. telephone lines and it is known that the frequency of interruption must be not less than twice that of the highest frequency to be transmitted. In the present application the highest frequency may be taken to be 15 kc/s and the interruption frequency has been chosen to be 32.5kc/s.

What happens in the transmission is that the two audio signals are each "interrupted" at that frequency and are therefore each represented by a series of pulses of varying amplitude. These pulses are then interlaced—A, B; A, B; A, B and so on—in a coding device and a synchronising signal is added, much in the same way as in TV transmission. At the receiving end a simple de-coder is added to the receiver to reverse the process, sorting out the interlaced pulses and directing them to the left or right amplifiers. The synchronising pulses are needed, of course, to trigger the de-coder and keep the function in step.

This is the simplest, and perhaps the most logical, system I have seen, whether here or in America, to achieve the desired object. And it works! Moreover, a bandwidth of not more than 80 kc/s is needed for the full transmission up to 15 kc/s audio. I feel, therefore, that the day of stereo broadcasting has been brought appreciably nearer.

Optimum Playing Conditions Again

Since my January article I have received quite a number of interesting letters from readers, criticising or elaborating my conclusions. I shall have to leave the examination of the many points to a further, rather involved article. In the meantime, I shall try to reply to each writer separately, though it is not easy to find the requisite time since for a complete reply some tricky mathematical analysis may be involved. I do want to say two things in advance, however. First, the blank disc method of finding a dynamic balance can be effectively used even though the friction of a groove may be somewhat greater than that of a blank disc; and secondly, that to strive after a rigid formula for track alignment is chasing a will-o'-the-wisp since practical conditions of setting up are too coarse; one is bound to be left with residual errors, but these, I think, can be dealt with in another way. Moreover, it may be better in practice to compromise on the setting for tracking error in order to secure a better condition for side pressure.

[Since the above was written I have received from Mr. H. J. F. Crabbe, who devised the side-pressure balancing arrangement described last month, an advance copy of an article he has written for the *Wireless World*. This gives a quantitative analysis of the effects involved and is an admirable basis for further exploration.]

Double Play Tape

During the past 6 months or so we have been making some extensive tests of various types and makes of tape—PVC and Polystyrene; British, American and German. These have included frequency response measurements, signal/noise tests, consistency tests (i.e. over a length of reel), and print-through tests. I shall have more to say about the details of these tests at a later date. At this stage I just want to give some preliminary conclusions and a general warning.

For consistency we found the special M.S.S. long-play tape and the E.M.I. and Scotch Boy Professional standard tape to be A1.

The B.A.S.F. standard tape has given a higher level of response at 10 kc/s compared with that at 1 kc/s than any other that we have so far tested, and the signal/noise ratio is good too.

All brands of Double Play tape, without exception, have given excessive print-through, and I strongly advise that this type be not used for serious recording work. It should be reserved for dictation or other ephemeral entertainment.

We started off our print-through tests optimistically. We took samples of the various brands and recorded sharp pips on them at 1-second intervals. We then stored the spools away for 6 months in good, but not optimum, storage conditions: that is, we kept them on a shelf, away from magnets, fluorescent tubes and the like, at a reasonable room temperature.

We expected to find that after about 6 months we should be able to trace print-through images of the one-second pips at intervening intervals on each tape. As I have said, we were too optimistic. The images were so pronounced that they were almost indistinguishable by ear from the originals. All brands exhibited this defect.

We then tried shorter intervals of storage and eventually found that on all brands the images were discernible within 48 hours. A pianoforte recording from F.M. radio was next tried and we found that its limit of usefulness was not more than 12 hours.

Hence my conclusion: Don't use Double-Play tape for serious recording.

The special Long Play Polyester M.S.S. tape, and indeed all the LP tapes we have tried, PVC and Polyester, have proved to be remarkably free from print-through trouble. Why there should be this fantastic difference

between Long Play and Double Play I don't know. Perhaps the time factor is exponential rather than linear. If that were so it would be desirable to transfer even from Long Play to Standard tape within a few weeks.

There is no doubting that Long Play tape is of advantage to avoid interruption in recording, though that advantage can be gained equally well, and perhaps even better, by using 8½-in. spools instead of 7½ in.

Correction

It has been pointed out to me that there was an ambiguity in one of the sentences of my report on the S.M.E. arm in our January issue. It occurs in the penultimate paragraph on p. 394. What I should have said was: "The Tannoy is at its best" . . . The two little words in italics were omitted! P.W.

TECHNICAL REPORTS

Heathkit "Cotswold" Loudspeaker. Price (kit): £19 18s. 6d. Daystrom Ltd., Gloucester.

Makers' Specification:

Size: 20 in. by 23 in. by 16½ in. plus 7 in. legs.
Cabinet: 12 mm. veneered ply lined with ½ in. Celotex and lagged. Tygan fabric.

Power Rating: 25 watts.

Frequency Range: 30-20,000 c/s.

Nominal Impedance: 15 ohms.

Speaker Units:

Bass: (By Fane Acoustics). 12 in. Curvilinear cone. 2 in. coil. 12,000 gauss. 27/30 c/s resonance in free air cross-over at 1 kc/s (½ section).

Middle: (By Goodmans) 8 in. by 5 in. elliptical. ½ in. coil. 10,500 gauss. Range, 760-6,000 c/s.

Treble: (By Fane Acoustics). 2 in. pressure unit with aluminium cone. ½ in. coil 17,000 gauss. Range, 5 to 20 kc/s. Capacitor coupling to mid-range.

I first heard this speaker system at the Harrogate Audio Fair and specially commented in my report on the excellent impression it made on me.

I have now had two samples in Oxford, both at home and in our test lab., for nearly a couple of months and have made extensive tests and comparisons with other speakers.

My earlier impressions have been fully confirmed. It is an attractive and comfortable speaker system of long range: which means that it is easy to listen to and never obtrudes any faults upon the ear. By careful and intense listening one could detect a little coloration at the cross-over frequencies between the bass and mid-range speaker units (largely, I fancy, because the bass range extended well above 1,000 c/s and indeed audibly up to 2,000 c/s) and again higher in the scale where the treble pressure unit began to function strongly. But I want to stress, in making this comment, that one had to listen for this and

even so it could be well controlled by judicious use of the two variable attenuators that are incorporated. The setting we found the most satisfactory was to have the treble full on with the middle slightly attenuated, but this will no doubt differ with the room conditions to some extent.

In our technical examination, we noted that the cabinet is completely closed and filled with damping material (actually small chunks of cellulose wadding). The free air resonance of the bass unit (which we measured to be 32 c/s, though this will no doubt go lower with use) is therefore transformed in the loaded condition to a frequency of about 50 c/s. In these circumstances the bass frequencies which begin to tail off at 120 c/s (a very happy point for this to happen, since it eliminates chestiness in male voices!) is given a lift again up to a flat peak round about 50 c/s, and there is quite a useful response even at 30-40 c/s.

We noted with approval, too, that the mid-range unit is enclosed in a separate box, giving it a fair insulation from interference by the bass unit. This means, of course, that inter-modulation between the two is largely avoided.

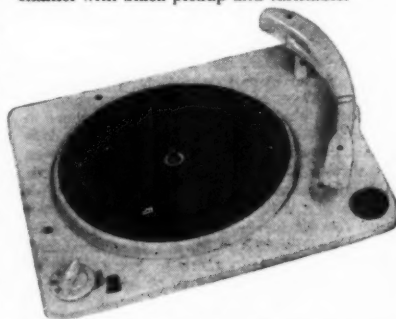
All in all, we regard this as a distinctly successful combination and really marvellous value at its price of under £20. The putting together, which of course is left to the purchaser, is well within the capabilities of anyone who can handle a few simple tools (in fact, just a screwdriver, a pair of pliers and a soldering iron). The subsequent polishing is not so easy, but the design is so straightforward that even that should present no problems with one of the modern "Do it yourself" materials. P.W.

Collaro TRP594 Record Playing Unit. Price: £10 10s. tax paid and including mono type 'O' or 'P' pick-up cartridge. Collaro Ltd., Ripple Works, By-Pass Road, Barking, Essex.

The Collaro TRP594 is a "transcription" version of the RP594 which has been available (at £9.18.9) for some months. It differs from the latter in that it is fitted with a heavy, cast, non-ferrous turntable of 12-inches diameter in place of the 10-inch one of pressed steel. These turntables are interchangeable and the new one will presumably be available separately so that RP594 owners can upgrade their machines. Both turntables were sent with the machine on which this report is based to permit comparisons to be made.

The term "transcription unit" has no real significance these days: it merely indicates an intention on the part of the manufacturers to produce low values of motor noise and speed fluctuation, and it is a fact that the better he

carries out his task the less conscious are we of the presence of his product—a refreshing sort of advertising! Of late, "transcription" has been applied to motors with cast turntables, a reasonable distinction, as it suggests a large mass giving a good flywheel effect and a lathe-turned driving surface which is likely to be smoother and more nearly concentric than a pressing. In the present case a hollow bronze bearing topped by a captive steel ball forms the boss for the record centre hole and is a sliding fit over a lapped steel shaft which projects from the 13½ in. by 12½ in. steel unit plate carrying the remainder of the mechanism. A shaded pole induction motor is mounted on three soft rubber grommets as far from the pickup head as possible, and has a four-stepped pulley on its shaft. The speed change control brings the large rubber idler wheel into contact with the turntable rim and the correct diameter step easily and cleanly, neatly withdrawing it between levels so that it will not be damaged if the speed is changed whilst the motor is running. Motor and idler bearings are of the self-oiling type and were quite tight when the machine arrived, but eased to a smooth, free motion after a few hours' running; a satisfactory arrangement this, much better than having a sloppy bearing. An automatic stop is provided, operated by the comparatively rapid transit of the run-off groove and although it must of course add to the side pressure (actually 1½ grams) it is one of the lightest I have found. It can be easily disengaged if required by lifting the trip feed lever off the pin on the pickup lever, leaving a side pressure of less than 1 gram. The pickup arm is a strong plastic moulding with a counter-balance weight and a spring adjustment for stylus pressure. A plug-in shell will take a good selection of cartridges (a Collaro stereo C ceramic was supplied and will be reviewed in a later issue). There are 4 connecting pins and a locating guide. No lifting handle is fitted. Six springs, three mounting screws and other hardware are supplied as is a full-size drawing of the motor board cut out. 3 inches headroom above board and 2½ inches below are all that is required. My unit was finished in hard bronze enamel with black pickup and turntable.



Listening tests showed the 594 to be a very successful design. With the heavy turntable those ugly sisters, rumble and flutter, were well in the background and a comparison with a prince of motors (at more than twice the price) showed the 594 in quite a good light. Even with the cheaper turntable the performance was good, although some rumble now appeared and a trace of higher-pitched vibration from the motor was just audible.

There has long been a gap in the range of motors between roughly £9 and £19. The TP594 sits nicely in this gap, and with a performance approaching those in the higher price bracket will be deservedly popular. There are two suggestions one can make for improvement, though they would entail extra cost. The first is that the motor and turntable would justify a "transcription type" arm, and



Britain's Best Hi-Fi Equipment...

LEAK Amplifiers are the choice of professional engineers such as the B.B.C. (over 500 delivered), the South African Broadcasting Corporation (600), ITV and many other Commonwealth and Overseas broadcasting and TV systems, who use them for transmitting and/or monitoring the broadcasts to which you listen. Also, many of the gramophone records to which you listen are cut via LEAK Amplifiers.

The "Point One Stereo" pre-amplifier is designed so that it can be used with any Leak monaural power amplifier or a combination of any two Leak monaural power amplifiers additionally to its more normal use with the "Stereo 20" or "Stereo 50".

Extract from Test Report by J. C. G. Gilbert reprinted from the *Music Trades Review*, also reprinted in our advertisement in the October issue of this magazine. The full two-page Test Report and an illustrated brochure on the amplifiers will be sent you on request.

"The 'Point One Stereo' pre-amplifier is probably the most comprehensive unit in existence covering every requirement for stereo tape, disc and radio plus monaural amplification for any form of input signal... it is difficult to think of any additional requirement that one would ever wish. The equipment performs with the high performance always associated with the tradition of Leak equipment. It is a fine example of design and construction, and the pre-amplifier can be used with any other Leak main amplifiers. How the pre-amplifier can be sold for as little as £21 can be answered only by Harold Leak... *

"Summing up, therefore, one can highly recommend the Leak stereo system for use with any current monaural or stereo input whether it be from pickup, tape, radio or microphone."

* The prices are made possible by our world-wide sales.

Monaural

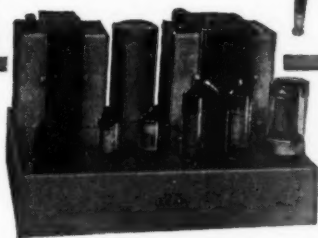
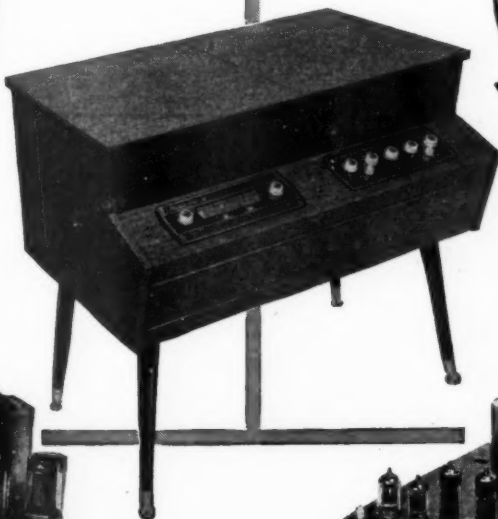
- VARISLOPE 111 •
- PRE-AMPLIFIER
- TL/12 PLUS •
- POWER AMPLIFIER
- SOUTHDOWN •
- CABINET

Total £55:13s.

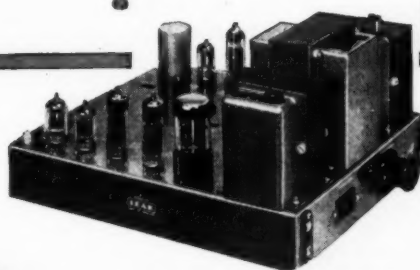
Stereo

- POINT-ONE STEREO
- PRE-AMPLIFIER
- STEREO 20
- POWER AMPLIFIER
- SOUTHDOWN
- CABINET

Total £72:9s.

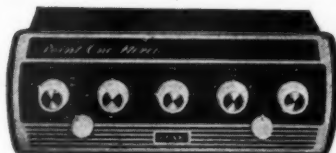


Point-One Stereo
Pre-amplifier £21



Stereo 20 Amplifier 29 gns.

TL/12 Plus Amplifier 18 gns.



Ask your dealer to show you Leak Equipment.

Please send me Test Report ☐
Brochures ☐

Name

.....

..... G/3/60

LEAK

the first name in High Fidelity
since 1934

H. J. LEAK & CO. LTD. BRUNEL ROAD, WESTWAY FACTORY ESTATE, LONDON, W.3

Telephone: SHEphers Bush 1173/4/5.

Telegram: Sinusoidal, Ealux, London

*Sounds
fine!*

from
records, tape
or radio

The LONDON AUDIO FAIR 1960

will take place at the
HOTEL RUSSELL, RUSSELL SQUARE, W.C.1.
on April 21st-24th

Hear the exciting new sound of stereo—explore the world of the tape recorder—compare for yourself the products of different manufacturers—discuss with experts how best to meet your needs.

Tape recorders, pick-ups, records, turntables, amplifiers, cabinets, loudspeakers, tuners—all the components for a first-class sound installation—as well as complete reproducers will be on show.

For tickets send stamped addressed envelope to:

AUDIO FAIRS LTD., 22 Orchard Street, London, W.1

Complete Your Tape System with an

Armstrong Chassis

If you are to get the best value from your tape recorder, whether a complete portable model or a tape deck with tape pre-amplifier, you need a high quality radio unit to enable you to make first class recordings. All our combined tuner/amplifier chassis are designed to suit the tape enthusiast—we give as much thought to tape as we give to radio and records.

JUBILEE MODEL

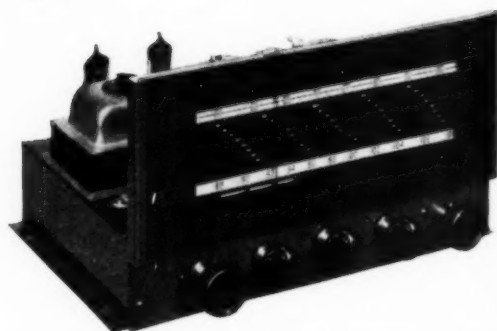
28 GNS.

6 watts push-pull output • Full VHF band (87-108 m/cs), medium and long waves • Inputs for pick-ups, tape record and playback • Separate bass and treble controls • Automatic frequency control on VHF • Ferrite rod aerial and magic eye tuning.

AF208 MODEL (Illustrated)

22 GNS.

5 watts output • Full VHF band and medium wave • Inputs for pick-ups, tape record and playback • Separate bass and treble controls • Dimensions (as for Jubilee) 12 in. x 8 in. x 7 in. high.



... and our new tape
pre-amplifier **PABO-3 16 GNS.**

Designed to operate with almost any tape deck and with any good quality amplifier. Ideal for use with Armstrong amplifiers and radiogram chassis.

The name ARMSTRONG is our registered trade mark.

Post this coupon or write for descriptive literature or call at our Holloway Showrooms for full unhurried demonstration and professional advice on your installation.

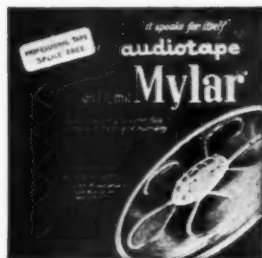
NAME..... ADDRESS.....

GMC..

ARMSTRONG WIRELESS & TELEVISION CO. LTD., WARLTERS ROAD, LONDON N.7

Telephone: NORTH 3213

AN ANNOUNCEMENT OF IMPORTANCE TO ALL TAPE RECORDER USERS



Now available:
the complete range of
professional-quality

audiotape

... on the sensational C-SLOT REEL!

AUDIOTAPE, manufactured in the U.S.A. by Audio Devices, Inc., is known the world over for its flawless perfection of sound reproduction throughout the entire audio range, and its *consistent, uniform quality* from reel to reel and from one type to another. Available in eight different types, with a base material and reel footage to meet every recording requirement, AUDIOTAPE has only *one* standard of quality—the finest obtainable. This sterling performance reflects Audio Devices's more than 10 years of experience in magnetic tape manufacture, and more than two decades of practical experience in the sound recording art.

All 5" and 7" reels of AUDIOTAPE are supplied on the exclusive C-Slot Reel—the fastest-threading tape reel ever developed. The tape end, dropped into a slot in the hub, anchors itself automatically at the first turn of the reel. AUDIOTAPE is also available on the popular-size 3", 3½", 4" and 5½" reels.

For the truest sound that your recording equipment can produce try AUDIOTAPE. *It speaks for itself!*

AUDIO DEVICES Inc., NEW YORK, N.Y.

Concessionaires to the United Kingdom and Eire

LEE PRODUCTS (G.B.) LIMITED

"Elpico House", Longford Street, London, N.W.1

Telephone: EUston 5754 (all lines)

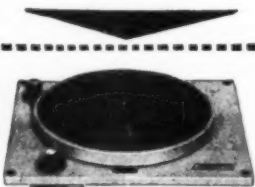
Telegrams: Leprod, London

Superb equipment by

Connoisseur

Variable 3-speed motor

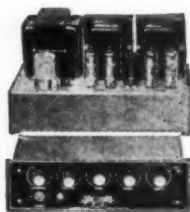
For 33½, 45 and 78 r.p.m. Stroboscope fitted with internal light source. Synchronous motor dynamically balanced, resiliently mounted. Mechanical speed change giving 4% variation on all speeds.



2-speed transcription motor
33½ r.p.m. and 45 r.p.m. Full 12" turntable is lathe turned. New nylon graphite bearings. Synchronous motor dynamically balanced. Neon indicator on/off warning light.

Stereo Amplifier and Control Unit Type S66

Twin channel, delivering 7.5 watts per channel with ultra linear output stage. Inputs for P.U., Tape and Radio, sensitivity being 6m.V. Separate treble and bass controls.



Stereo Pickup Type CSI

Pickup arm fitted with integral lifting device. The pickup head employs miniature ceramic units, frequency range 20-16,000 c.p.s. output 20m.V. with channel separation of 20-25 db. Downward pressure 3½-4 grams. Diamond stylus. Will accept Mark II monaural heads.

Stereo Pickup Mark III

Designed to accept both monaural and stereo heads. Adjustable for heights of various turntables. Pickup head specification identical with the Type CSI.



A. R. Sugden & Co. (Engineers) Ltd. • Market Street • Brighouse • Yorkshire

NOTICE

YOU WILL NEVER KNOW HOW GOOD YOUR RECORDER CAN BE UNTIL YOU CHANGE OVER TO A



BRITISH-MADE MICROPHONE

There's a model for every requirement

Used and recommended professionally for stage, screen, TV, record and radio, LUSTRAPHONE MICROPHONES are consistently specified by leading recorder manufacturers too. You can buy a LUSTRAPHONE MICROPHONE from as little as 67/6. Catalogue gladly sent on request.

LUSTRAPHONE LTD.

ST. GEORGE'S WORKS
REGENT PARK ROAD,
LONDON, N.W.1



(Patents Pending)

Warp Proof Record Storage

... the perfect answer to SAFE record storage

For LESS than the price of ONE LP record you can possess this superbly designed and attractive piece of furniture... sturdily constructed in beech, with spring loaded supporting plates in resin-bonded mahogany ply to prevent warping. Finished in modern matt-sprayed black and mahogany, or natural beech and mahogany. The self-adjusting PADDOCK 'tidy' holds records, always upright and under gentle warp-free pressure, giving easy selection, removal and replacement of records. A PADDOCK 'tidy' is also produced for collectors of seven-inch records.

- The self-adjusting PADDOCK 'tidy' holds records, always upright and under gentle warp-free pressure, giving easy selection, removal and replacement of records.
- A PADDOCK 'tidy' is also produced for collectors of seven-inch records.
- Prices: 10"-12" model 39/- { including Purchase Tax
- 7" model 29/3
- Send NOW for details of this and other designs

Paddock**TIDY**

Just clip out and mail this coupon

● Name
● ADDRESS

To POWER JUDD & CO. LTD., 94 East Hill, London, S.W.1
Phone: VANdyke 3304

the second is that in view of the self-effacing qualities desirable in good motors a click suppressor across the switch would be appreciated. Dubilier make a neat one for a few shillings, consisting of a 220-ohm resistor in series with a .01 mfd condenser in a small moulded case. G.E.H.

Heathkit F.M. Tuner Kit. Model 4V. Price £13 12s. 6d. (incl. P.T.). Daystrom Ltd., Gloucester.

Maker's Specification:

Tuning Range: 88 Mc/s to 108 Mc/s.
I.F. Frequency: 10.7 Mc/s.
Aerial: 75 ohms co-axial.
I.F. Rejection: Greater than 50 dB.
Image Rejection: Greater than 32 dB.
A.M. Suppression: 30 dB minimum.
Local Oscillator Drift: Less than ± 25 Kc/s.
Back Lash (mechanical): Not greater than 25 Kc/s at any point in the band.
Quieting Sensitivity: 2.5 μ V for 20 dB quieting.
25 μ V for 45 dB quieting.
(no audible noise)
Harmonic Distortion: Less than 1% Input 1 mV, 1 Kc/s modulation and ± 75 Kc/s deviation.
Frequency Response: ± 2 dB from 20-20,000 c/s.
Output Voltage: Nominal 1 volt $\frac{1}{2}$ megohm load.
(20 μ V input, ± 22.5 Kc/s deviation)
Scale Length: 6-6 in.

Power Requirements: 100-110, 120-130, 200-210, 220-230, 240-250 volts A.C., 40-60 c/s, 50 watts.
Valve Complement: 7. ECC85, EF89, EF89, EF80, EB91, EM84, E280.
Dimensions: 7 in. deep by 5 $\frac{1}{2}$ in. high by 11 $\frac{1}{2}$ in.
Weight: Tuner Unit FMT-4U: 8 ozs. L.F. Amplifier FMA-4U, complete with case and valves: 9 lbs.

This F.M. Tuner kit is one of the new Heathkit units we saw at the opening of the new Daystrom factory in Gloucester just before Christmas. It is a lovely factory—clean, well-lighted, convenient and rationalised—and it contains really sumptuous testing and calibrating equipment, installed not only for the purpose of ensuring that the prototypes of the kits issued by the firm shall conform to a high technical standard, but also that samples of the actual kits themselves when constructed shall come up to the claimed specification and performance. I wish I could afford to have testing equipment of this standard installed in a prefab at the bottom of my garden. (My wife would insist on the remoteness of the prefab!) But for that I must rely on the facilities available to my colleague John Gilbert and to my other colleagues in Oxford. My personal assessments will be based on the more limited, yet still substantial, equipment (including my wife's ears) that I have in my own home. I shall, in fact, try to give an assessment based on ordinary, everyday experience which could be available to Mr. Everyman.

I explain this, by way of preamble, because I think that ordinary home experience is just as important, and in the case of audio tests more important, than instrumental assessments.

Again, in the case of the F.M. tuner at present under review, and indeed of all kit sets, I think it desirable that the kit should be made up in the first place by someone quite new and inexperienced in the art. It is, alas, one of the features of this method that the wastage of personnel is terrific. When we reviewed the Heathkit Transistor portable I induced my wife to do the donkey work. (And very well indeed she did it!) But now she regards herself as an expert. So on this occasion I passed it on to a friend of mine who is a working carpenter and quite inexperienced in radio or electronic work or even wiring and soldering. He just followed, step by step, the instructions given in the Heathkit manual which is supplied with the kit. Like my wife before him he found the job fascinating, particularly as his wife thought it a miracle that he should be able to make the thing work. And work it did at first go! He came round to me proudly, and in triumph, and anxious to try his hand at the next piece of equipment. In fact he has now built the Heathkit stereo amplifier; and that, too, worked at first shot, so that his prowess has gone up even more in his wife's estimation.

But, alas, *hubris* (hubris) will have its toll. Over Christmas the tuner petered out, for no apparent reason, and when I came back home my friend brought it round to me with a rueful face. So my colleagues and I had a look at it and found 7 "dry" joints on the printed circuit board. My wife rather preens herself about this because she only had one dry joint in her effort and she found it herself!

Of course, this was no criticism of the kit itself, for the manual gives full and easily understandable instructions about soldering technique. But there is an art in it as well as a technique and this can only be learned by practice. It is a good practice therefore to go over the soldered joints again and, except on the printed circuit board, try by gentle pulling, yes, very gentle, but still positive pulling, to pull them apart. For a dry joint may not be immediately apparent in its effect on performance, but time will surely show. On the printed circuit board, it is safer just to go over the joints once again with the hot iron, so as to avoid the risk of pulling the gold off the board.

The two major faults committed by the novice in soldering a printed circuit are; first, using too large an iron, and second, not leaving a pencil-bit iron in contact quite long enough. The solder should in all cases be withdrawn first, and after it is withdrawn it is a good plan to hold together the two pieces that are being soldered with a small screwdriver before the iron is taken away.



When these joints had been attended to the tuner functioned in an exemplary fashion. The sensitivity was high and the noise suppression very good. Indeed, we rank this design as one of high quality. Oxford is rated as a fringe area, but the stations come in loud and clear. So we were optimistic that our measurements would show that the makers' specification would be borne out. We were not disappointed; here are our figures which can be compared with the specification given at the head of this report.

Sensitivity: 3 μ for 20 dB quieting at 94 Mc/s.
Image Ratio: 39 dB.
I.F. Rejection: Certainly greater than 50 dB.
A.M. Rejection: Certainly greater than 30 dB.
Local Oscillator Drift: Completely negligible (we set the tuning overnight and it was "dead on" the following morning).

All in all, we class this as a first-rate tuner suitable for fringe areas as well as for local reception. We have only stressed certain points of difficulty because it is important that all possible snags should be revealed and dealt with in a kit set; most of them, in fact, are in the excellent manual, and if the details specified therein (and above) are looked after we see no reason why the veriest tiro should not be able to construct a satisfactory tuner without much heartburning. P.W.

The Paddock Tidy. Price: 39s. (10-in.-12-in.); 29s. 3d. (7-in.). Power Judd Ltd., 94 East Hill, London, S.W.18.

I have been intending for some little time to call readers' attention to this device which seems to me to fill a long-felt need. Now comes along a new model, improved in one or two respects, and my memory has received a jolt.

It is so tempting during the course of an evening to leave records lying about. I have



even kept for my album of horrors a coloured illustration of the decor of a modern lounge which shows a bright young thing operating a portable record player on the floor with records, not even in sleeves, strewn about the carpet and on the settee. It would make Cecil Watts, as indeed it made me, hold up his hands in sad bewilderment. I suppose that particular practice might be good for trade, but it is certainly not good for records.

What has been wanted is some small handy container for records, in their sleeves, which would not be so difficult as to tempt people not to use it.

Well, here it is, and with the very great advantage that the ends are spring loaded so that the sleeves and records when inserted will be under gentle side pressure. This means not merely that they will not readily be knocked over but also that they will be protected against warping. Since warping is one of the major causes of trouble in record playing these days, I strongly approve of this device. P.W.

Connoisseur Stereophonic Pickup Type CS1. Price £9 plus £3 4s. 1d. purchase tax. A. R. Sugden & Co. (Engineers) Ltd., Market Street, Brighouse, Yorkshire.

Makers' Specification:
Output: 20 milliwatts each channel from normal stereo disc.
Load for velocity characteristic: 50,000 to 100,000 ohms.
Stylus: .0005 in. diamond.
Frequency response: 20-16,000 c/s. ± 2 dB.
Playing weight: 3 $\frac{1}{4}$ grams.



Mr. Arnold Sugden has probably had more experience with stereo discs than anyone outside the big recording companies and many readers will have heard his first demonstration of stereophonic reproduction from discs given at a time when the major companies were still keeping secret their own progress in this field. For this purpose he used a twin crystal cartridge and the ceramic model now to be described is a logical development of those early experiments. Inside a head moulding of typical Connoisseur styling are two tiny ceramic elements fixed in a damping material and operated via a flexible coupling in a groove of which rests the stylus bar. The latter has the diamond stylus at one end and at the other a small amount of damping material at the point where it is attached to a flat strip which is a sliding fit into a slot in the under cover. The whole stylus assembly can therefore be easily replaced. This head assembly will fit an adapted version of the existing Connoisseur mono arm

or, as in the present case, a new arm designed for it and fitted with a raising and lowering device operated by a large knob situated above the pivot. The arm is cast in a light alloy and the height setting is the only user adjustment. A positioning template and a magnetic rest are provided. On my sample the lateral friction was rather high and groove jumping took place (about 1 gram pressure was needed to start the arm moving in the balanced condition). A slight alteration of the locked pre-set adjustment was made and resulted in a force of less than half a gram being required. A check of the older unipivot Connoisseur arm, however, showed that less than one-tenth of a gram was sufficient in that case.

As the makers quote a rather wide range of load resistors as being suitable, two sets of measurements were made: one with a load of 50,000 ohms and a second with 100,000 ohms. With this particular pickup the lower load was obviously causing accentuation of the high note response and so only the figures for the higher load are given. It should be particularly noted that this pickup requires the amplifier to provide equalisation for the recording characteristic—unlike most crystals and ceramics which are designed to provide the necessary equalisation mechanically. Amplifier compensation has been allowed for in the figures below.

Frequency c/s	Left channel dB	Left crosstalk dB	Right channel dB	Right crosstalk dB
15 K	0	-14	-2	-16
14 K	+1	-16	-1	-16
13 K	+1	-16	0	-14
12 K	+2	-13	+5	-14
11 K	+2	-13	+1	-13
10 K	+3	-13	+5	-21
9 K	+2	-11	+5	-22
8 K	+2	-11	+5	-26
7 K	+1.5	-12	0	-28
6 K	+5	-13	-1	-30
5 K	0	-13	-1.5	-30
4 K	0	-14	-2	-30
3 K	0	-14	-2	-30
2 K	0	-15	-2	-32
1 K	0	-16	-2	-26
700	0	-20	-2.5	-24
400	-1.5	-20	-4	-22
200	-3	-22	-6	-22
100	-4	-23	-6.5	-22
70	-3	-24	-6.5	-20
40	0	-10	0	-12

There is no doubt that these results are outstandingly good for a ceramic cartridge. Not only is the frequency range wide and free from peaks, but the cross-talk is consistently the lowest of any pickup I have yet measured. As a result the separation is excellent and the quality clean and pleasant. It is necessary to keep reminding oneself that this is a ceramic and not one of the expensive magnetics to which I have become accustomed. The relatively high output makes for freedom from hum troubles and of course none can be induced from the motor. It is a pity that the low frequency resonance occurring at about 20 c/s tends to exaggerate motor noise (its effects can be seen on the figures for 40 c/s above) and can provoke acoustic feedback if the loudspeaker is close by. However, this is but a small disadvantage in an otherwise exemplary design. G.E.H.

Lustraphone LD/66 Dynamic Microphone.

Price: from 82s. 6d., dependent on impedance and mounting. Lustraphone Ltd., St. Georges Works, Regents Park Road, London, N.W.1.

From the early days of broadcasting, Mr. Maurice, the Managing Director of Lustraphone, has been developing various forms of microphones for professional and domestic purposes, and the Services. Their catalogue covers a wide range of electro-magnetic, moving-coil or dynamic and ribbon types together with stands, transformers and, more recently, transistorised amplifiers. For the past few weeks I have been testing the new LD/66 moving-coil microphone



and the stereo ribbon microphone. Tests on the latter are not complete yet but early tests show its remarkable characteristics and performance.

The LD/66 was designed as a fairly cheap moving-coil microphone with a good performance and frequency response, and suitable to replace the crystal type of microphone usually supplied with tape recorders. It must be recognised that with a tape recorder costing anything between £30 and £70 a crystal microphone, if provided, will have various shortcomings. The better recorders are seldom provided with a microphone as the best can cost far more than the tape machine! For measurement purposes I use an A.K.G. condenser microphone which, with its amplifier, power supply and polar diagram control unit, costs over £150. Hence, how can one expect a crystal microphone costing shillings to compare with the medium price range moving-coil and ribbon types. I am not decrying the crystal microphone for it has its uses, one of these is its high voltage output, and it therefore requires a less ambitious amplifier to raise the level suitable for recording. In order to achieve high sensitivity the crystal is coupled to a very light metallic diaphragm which usually has several major resonances above 3 Kc/s. In order to compete with this sensitivity the designer of a moving-coil microphone has to use skill and ingenuity. Of recent years the design of the Lustraphone range of microphones has been the responsibility of Mr. Pontzen whose enthusiasm must have struck thousands of visitors to audio exhibitions.

The LD/66 microphone is housed in a neat high-impact polystyrene moulding, cream in colour. There are several forms of mounting and it can be supplied either with a stirrup so that it can be held in the hand or stood on a table. Alternatively there is a suitable mounting so that it can be mounted on a stand. The microphone itself has a 1.25-in. duralumin diaphragm with a domed centre and a radially curved depression giving good freedom of movement. Attached to the diaphragm is a miniature moving coil working in a tiny magnetic gap. Compared to the diaphragm a relatively massive permanent magnet is used with a high flux density in the gap. Dependent on its purpose, the microphone can be supplied with either a low impedance, line or high impedance output transformer. There is also a model which can be used with tape recorders such as the Grundig which use a polarised condenser microphone and where the polarising voltage could damage a normal moving-coil type. The model under test has a high impedance secondary winding on the miniature microphone transformer and a 6 ft screened lead is supplied. A neat moulded grille supports a gilt screen to

save the diaphragm from physical damage, and the various screws and stirrup are also finished in burnished gilt.

Coupling the LD/66 direct to a Heathkit millivoltmeter normal speech at one foot from the microphone gave an output of 10-20 mV. It was then tried with the Simon Minstrel tape recorder reviewed in THE GRAMOPHONE last month. It will be remembered that this tape recorder is provided with a built-in microphone of a crystal type hidden behind the front grille. Due to its close proximity to the motors it tends to pick up a small amount of motor noise and the use of an external microphone completely overcomes this disadvantage. A number of recordings were made both of speech and music and there is no doubt that the Lustraphone greatly improves the recorded quality. For some musical recordings the microphone was placed 3 feet in front of a Tannoy G.R. Fountain Autograph loudspeaker driven from an Acoustical Quad amplifier and FM tuner. Transients such as from percussion instruments were well recorded with a reproduced overall quality comparable with a high-quality medium-wave receiver.

Later a sine-wave oscillator was fed into the Quad amplifier and a Cosor 1049 oscillograph connected direct to the LD/66. The Tannoy speaker is well known for the smoothness of its response and wide frequency range. The microphone was placed on the axis of the speaker unit and a frequency run made. Taking 1,000 c/s as a datum reference the output from the microphone was sensibly flat down to 100 c/s. As the frequency was lowered the output began to fall and was approximately 2 dB down at 70 c/s. Below that the standing wave pattern in the test room prevents accurate results, but there was still an output at 50 c/s. At frequencies above 1,000 c/s there was a small peak around 9 Kc/s and then a slight falling off to 13 Kc/s. Even at 20 Kc/s there was a readable output but as few medium-priced tape recorders give an audible output outside of the range of 8-9,000 c/s it will be seen that the Lustraphone microphone will offer a greater range than the recording machine. So, if you own a medium-priced recorder I would recommend that you try the LD/66. See if your retailer will loan you one, for on a few tape recorders using very sensitive crystal microphones and low valve amplification, the Lustraphone might not give sufficient output.

JOHN GILBERT

Ekco "Nine Octave" Record Reproducer, Model RP341. Price: £39 14s. 11d. plus £12 15s. 1d. P.T. E. K. Cole, Ltd., Southend-on-Sea, Essex.

It is some time since THE GRAMOPHONE dealt with a complete record reproducer, but some months ago Percy Wilson, in the course of his travels, stayed for a meal at an hotel in the Cotswolds. In the background he heard an excellent gramophone and later discovered that it was an Ekco "Nine Octave" record reproducer, but whether it was the monophonic version or the stereo version I do not recall. However he was so impressed with it that he suggested that one should be obtained for the subject of a review.

The stereo version consists of two contemporary cabinets both housing complete amplifiers and loudspeaker systems, but the larger of the two also housing a Garrard RC121/Mark II four-speed automatic record changer. Each unit is complete in itself and as there are slight circuit differences they will be dealt with separately.

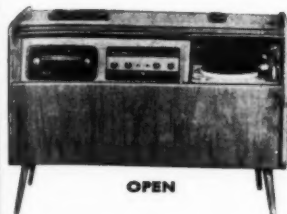
Monophonic Unit

The RP341 record reproducer, as will be seen from the accompanying picture, is a handsome reproducer consisting of a rectangular cabinet

Some of our latest releases



of easy-to-build kit sets



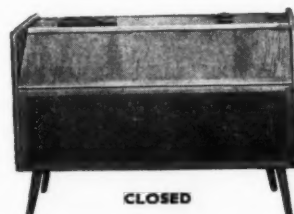
OPEN

"THE GLOUCESTER" HI-FI STEREO CABINET

It will house Tape Deck and/or Record Player—as well as F.M. Tuner and Stereo Amplifier, and storage space is provided for records, tapes and power amplifiers. Furthermore, to meet the needs of those with whom room-space is an overriding consideration, provision is made in the cabinet ends for matched Hi-Fi Stereo Speaker Systems.

Parts "in the white" to finish to personal taste.

Mk. I Tape Deck or Record Player ...	£15 18 6
Mk. II Tape Deck and Record Player ...	£17 8 6



CLOSED



F.M. TUNER

HI-FI F.M. TUNER

This model is available as two units which, for your convenience, are sold separately. They comprise a Tuner Unit, Model FMT-4U (£3 2 0 including Purchase Tax) and an Amplifier Unit, making a total cost for the equipment of £13 12 6

The complete R.F. Unit is dispatched, wired, pre-designed and tested. Provision is made for stereophonic F.M. radio transmissions. Tuned circuit for I.F. amplifiers and ratio detector. Built-in power supply, 7 valves, many refinements. Range 88-108 Mcs.

THE COTSWOLD HI-FI SPEAKER SYSTEM

This is an acoustically designed enclosure, 26 in. x 23 in. x 15½ in., housing a 12-in. bass speaker and 2-in. speech coil mid-range unit, together with a pressure unit to cover the full frequency range of 30-20,000 c/s. Capable of doing justice to the finest programme source, its polar distribution makes it ideal for really Hi-Fi Stereo. Delivered complete with speakers, cross-over unit, level controls, Tygan grille cloth, etc. All parts pre-cut and drilled for ease of assembly and left "in the white" for finish to personal taste.

£19 18 6



COTSWOLD

MUSIC-LOVERS and Audio specialists

Here are some other interesting Heathkit Models for you

HI-FI SPEAKER SYSTEM Model SSU-1

This kit is easily assembled. It contains twin speakers and balance control in its ducted port reflex cabinet. It is equally suitable for stereo or mono in average room. Legs, £1.7.0. Less legs, £10 5 6

HI-FI STEREO 6-WATT AMPLIFIER Model S-33

Attractively styled, completely self-contained. Printed circuit makes it easy to build. Only 3% distortion at 2½ W/chal. U/L output, ganged controls. Positively your best buy in low-priced stereo.

£11 8 0

HI-FI STEREO 16-WATT AMPLIFIER Model S-88

Within its power rating this handsome-looking amplifier is believed to be the finest Stereo amplifier available, regardless of price. U/L push-pull output. 0.1% distn. at 6 Watts per channel.

£25 5 6

TRANSISTOR PORTABLE RADIO Model UXR-1

Superbly styled, in beautiful solid hide case, with golden relief and crystal-clear, easy-to-tune dial, this completely self-contained, 6-transistor dual-wave set performs brilliantly everywhere, including in a car. Reproduction is exceptionally good. Printed circuit.

£15 18 6

LOW INPUT HI-FI STEREO BOOSTER Model USP-1

An input of 2-20 mV will produce an output adjustable from 20 mV to 2 Volts. This enables low-input p.u.s., etc., to load fully subsequent amplifiers of medium sensitivity. Negligible distortion.

£5 19 6

AUDIO SIGNAL GENERATOR Model AG-9U

Delivers up to 10 volts pure sine-wave (less than 0.1% distortion, 20 c/s to 20 k c/s). Decade switch-selected frequencies from 10 to 100,000 c/s. Internal 600 Ohm N/I load, or external.

£19 3 0

AUDIO VALVE MILLIVOLTMETER Model AV-3U

Measures from 1 mV to 300 V. at high impedance. 1% precision resistors, 200 µA 4½" meter calibrated in volts and dB's. Ideal for measuring small AC voltages. ± 1 dB, 10 c/s to 400 kc/s.

£13 18 6

AUDIO WATTMETER Model AW-1U

Within its dissipation rating (25 watts continuous, 50 W. intermittent) this instrument is ideal for all audio power measurements. Meter calibrated in Watts and dB's.

£13 18 6

TRANSCRIPTION RECORD PLAYER Model RP-1U

(Collaro RP594) with plug-in Ronette Stereo-Mono head. Mounted on attractive plinth (left "in the white" for final finish to choice). Completely assembled.

£12 10 0

COMPLETE MATCHED STEREO OUTFIT

Including RP-1U Record Player, S-33 Stereo Amplifier and SSU-1 Twin Speaker Systems. £42 10 0

TAPE DECKS

(Collaro 'STUDIO' & TRUVOX TD-1 Mk. 6) by agreement with the manufacturers are now available for sale with associated equipment 'packaged deals'. Details sent on request.

OTHER HEATHKIT MODELS AVAILABLE (not illustrated)

V-7A	World's largest-selling VALVE VOLTMETER ...	£13. 0 0
Q-12U	G/P OSCILLOSCOPE (5" Flat-face screen) ...	£34.15 0
DX-40U	"HAM" TRANSMITTER ...	£29.10 0
VF-1U	VARIABLE FREQUENCY OSCILLATOR ...	£10.12 0
UJR-1	TRANSISTOR RADIO FOR THE YOUNGSTERS ...	£2.16 6
C-3U	RESISTANCE/CAPACITANCE BRIDGE ...	£7.19 6

DAYSTROM LTD. DEPT. G.3
GLOUCESTER, ENGLAND

A member of the Daystrom Group, manufacturers of
THE LARGEST-SELLING ELECTRONIC KITS IN THE WORLD



AG-9U



AV-3U



SSU-1

All prices include
free delivery U.K.



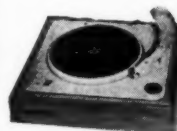
S-33



USP-1



S-88



RP-1U



AW-1U



UXR-1

Deferred terms available
on orders over £10

Without obligation please send me

TICK HERE

★ **FREE BRITISH HEATHKIT CATALOGUE**

FULL DETAILS OF MODEL(S).....

Kindly write below in BLOCK CAPITALS

NAME.....

ADDRESS.....

G.3



STOP SCRATCHING

Don't attack your records with a blunt instrument. Don't grind away the grooves. Give your discs the care they deserve by fitting replacement styli at the right time, of the right type, of the best quality. Acos make many of the most successful cartridges and pick-ups in the world. As you would expect, therefore, Acos replacement styli, also, are unsurpassed for precision and good value—part of the Acos contribution towards faithful sound reproduction at reasonable cost.

Every Acos stylus is individually tested at 500 times magnification for perfect shape and polish. Acos Sapphire and Diamond replacement styli are available for all current Acos and ACOStereo pick-ups and cartridges, and also for most popular Garrard, Collaro and BSR heads. U.K. Retail price Sapphire from 6/-, Diamond reduced to 35/8 including P.T. The Acos Changer Dust Bug clips easily over most changer arms and wipes the record before and after the stylus, giving up to five times longer stylus life.

USE ACOS x500 STYLI



ARE DOING THINGS IN STYLI

GOSMOCORD LTD WALTHAM CROSS HERTS • TEL: WALTHAM CROSS 25206 (London subscribers please dial WS 25206)

measuri
15 in.
height
conceal
closes w
record
the cab
of helic
loudspe
behind
circular
amplifi
on the
controls
lift and
4. Volu
pole. m
socket v
conjunc
Mour
a.c. ma
selector
base of
cabinet
port on
most im
push-ba
lid is lef
response
and the
amplifier
by rem
and unp
leads fro
The o
is house
4in. by
any of th
consists
As the G
for mono
of the ar
third po
inputs.
the cryst
valve wh
triode.
cathode
control



Ekco RP341

measuring 19½ in. wide by 16½ in. deep and 15 in. high. Including the legs the overall height with the lid closed is 31½ in. As the lid conceals the record changer it is 5½ in. deep and closes with the aid of a pneumatic lid stay. The record changer is mounted flush with the top of the cabinet but insulated acoustically by means of helical springs. The cabinet houses three loudspeakers, a 10 in. by 6 in. elliptical speaker behind the front grille, and two 4 in. diameter circular speakers, one at each side. The amplifier is completely shielded and mounted on the right-hand side and has the following controls:—1. Input selector switch; 2. Treble lift and cut control; 3. Bass lift and cut control; 4. Volume control. There is a separate double pole mains switch and a screened co-axial socket when one wishes to use the amplifier in conjunction with a radio tuner or tape machine.

Mounted separately within the cabinet is the a.c. mains power supply unit, the voltage selector control being accessible through the base of the cabinet. When the lid is closed the cabinet is sealed with the exception of a tuned port on the lower side of the cabinet. As it is most important that the lid is fully closed a push-bar catch operates automatically. If the lid is left open there is a considerable loss in bass response due to air leakage between the cabinet and the record player. The whole of the amplifier unit can be separated from the cabinet by removing six Philips' headed screws, and unplugging the power supply and signal leads from the pickup and loudspeakers.

The complete amplifier, less the power pack, is housed in a screened box measuring 7 in. by 4 in. by 4½ in. and is removed without disturbing any of the control knobs. The amplifier circuit consists of four stages using Mullard valves. As the Garrard record player has plug-in heads for monophonic or stereo discs, the input circuit of the amplifier has a three-position switch, the third position being used for external signal inputs. The necessary correction circuits for the crystal pickups are placed before the input valve which is one half of an ECC83 double triode. This valve has a gain control in its cathode circuit which is accessible through the control panel and is only used for setting the

overall amplifier stage gain to a predetermined value. In the grid circuit there is a ganged twin volume control, the second part feeding a signal to the Ekco matching stereo unit SU341. The first stage is R.C. coupled to the second half of the ECC83 and between the stages are the variable bass and treble controls. Again R.C. coupling feeds the amplified signal to an EF86 pentode valve strapped as a triode and with equal anode and cathode loads. The third stage therefore acts as a phase splitter and feeds a pair of EL84 valves symmetrically using R.C. coupling. The push-pull output stage operates in an ultra-linear fashion and is designed to produce a power output of 8 watts peak. The power supply is mounted on a separate chassis with the mains transformer tapped for all voltages between 200 and 250 V. a.c. 50 c/s. A full-wave valve rectifier, EZ80, is used together with high value electrolytic capacitors. The resistance-capacitor smoothing is particularly generous for the hum level at full volume is hardly audible.

The low and medium frequency elliptical loudspeaker is made by Goodmans and uses a large magnet system. The two 4 in. tweeter units have fully sealed backs to prevent modulation of the cones by the low frequency air waves in the cabinet, and are connected to the bass speaker through a two microfarad capacitor. The acoustic chamber is individually tuned at the factory for the best performance by means of an adjustable slot in the cabinet base. This is obviously done with some care for there is an open circuiting plug mounted in the base of the cabinet so that a very pure variable frequency signal can be applied to the loudspeaker assembly without the use of the internal amplifier.

The Garrard RC121/Mark II automatic record changer is provided with four speeds and plug-in heads. It will handle mixed size records provided that the smaller diameter records are placed on top of the pile.

As the amplifier system is somewhat similar to that used in the matching stereo unit SU341 and as it was more convenient to take measurements from that unit, no precise measurements were made of the RP341 amplifier alone. However a number of measurements were made with the aid of calibrated Decca test records and an oscillograph and power output meter. The maximum power output of the amplifier with a 3 ohm dummy load in place

of the loudspeaker system with 1% harmonic distortion was found to be 7.5 watts at 1 Kc/s. Above 13 Kc/s the output from the loudspeakers appears to diminish in volume although the output from the amplifier when a signal is applied to the tuner/tape input is within -3 dB even at 50 Kc/s. If the cabinet is placed across a corner with hard walls to act as H.F. deflectors the output level at the highest frequencies is raised audibly. The elliptical loudspeaker appears to be quite efficient even above 10 Kc/s when one listens in line with the axis of the speaker but the use of the two tweeters gives a far wider spread of high frequency information than one could expect from a single unit.

I have played a wide variety of modern LP records for the past two months on the equipment and can find nothing but praise for it. It certainly covers the nine octaves although there is a falling off below 60 c/s. As a complete instrument only costing 50 gns. it must be one of the best available having more than adequate power capacity for domestic conditions, wide frequency response and tone control ranges. Mains hum is only audible if the volume control is fully on and the bass boost circuit set at its maximum, conditions never required in practice. Used with the new Leak Trough-Line FM tuner—a full report on this item will appear shortly—one could thoroughly enjoy the B.B.C. sound transmissions with a reality seldom heard from the best VHF sets.

Stereophonic Unit, SU331 (28 gns. tax free).

Although the RP341 record reproducer is complete in itself it is necessary to have an additional amplifier and loudspeaker system to reproduce stereo records. In order to provide this facility Ekco have introduced a matching unit which in appearance is similar to the record reproducer minus the record changer and lid. Included with the stereo reproducer is a Garrard plug-in stereo pickup head and a co-axial cable some 11 ft. 6 in. long to couple the two units together. The amplifier is mounted on the right-hand side of the cabinet and has three variable controls for volume, bass and treble.

Again there is a separate double pole on/off mains switch and screened coaxial socket for the input from the record reproducer. The amplifier differs in several respects from that used in the record reproducer. The input is fed direct to the grid of an EF86 which is resistance coupled to the triode section of an ECL82. Between the first two stages there are resistor-capacitor networks giving treble cut and lift and bass boost and cut and a volume control. The output from the triode section of the ECL82 is directly coupled to the grid circuit of the triode section of a further ECL82. This triode has equal anode and cathode load resistors and acts as a phase splitter feeding the pentode sections of each of the ECL82 valves. This push-pull stage operates in a conventional way as distinct from the ultra-linear push-pull connection used in the record reproducer. The loudspeaker arrangement is exactly the same using a tuned cabinet. With the exception of the mains transformer all the components for the amplifier are mounted on a neat chassis. The mains transformer is tapped for use with 200-250 V a.c. main supplies at 50 c/s. In this unit a full-wave metal rectifier is used in place of a valve rectifier, and very adequate resistor-capacitor smoothing is used.

The following figures indicate the performance of the amplifier and measurements were taken with a 3-ohm non-inductive load in place of the loudspeakers. The input signal was derived from a Solartron R.C. oscillator and fed through a Dawe Microvolter so that input signal from 1 volt down to one microvolt could be used. This output was measured with an Airmec millivoltmeter to check the accuracy of the



Ekco SU341

output level. The output from the amplifier was fed to a Heathkit output meter which has inbuilt dummy loads of various values, and the accuracy of the instrument is exceptionally high. Also a harmonic distortion meter (Marconi) was connected across the load with a Cossor 1049 double beam oscillograph.

The equipment was set up to give maximum undistorted power at 1,000 c/s with the tone controls set to give a flat frequency characteristic. The following table gives the power output at other frequencies, all being measured with a total harmonic distortion of 1%.

Frequency c/s	30	62	125	250	500	1K	2K	4K	8K	16K
Watts	1.7	5.1	7.0	7.5	7.5	7.5	7.5	7.0	7.0	6.0
Input voltage required for 1 watt	at 1,000 c/s = 40mV.									
Distortion at 1 watt	"		"		7.5 watts		"		=100mV.	
"	"		"		"		"		"	
"	at 7 watts		"		"		0.9%		"	

With a power output of 50 mW at 1,000 c/s as a reference the tone controls were set to give a substantially level frequency response which then extended from 50 c/s to 15 Kc/s. Below 50 c/s the output was -2 dB at 30 c/s and above 15 Kc/s it was -2.5 dB at 20 Kc/s. Actually the output was still measurable at 50 Kc/s but it should be noted that these figures apply to the amplifier only.

The bass control at maximum cut position gave an output of -11 dB at 50 c/s and a bass boost of $+8$ dB at 50 c/s. Below this figure the bass boost fell to $+6$ dB at 30 c/s. The treble control gives a lift of $+10$ dB at 10 Kc/s and continues rising to $+13$ dB at 20 Kc/s. When set at maximum treble cut it reduces the treble output to -15 dB at 10 Kc/s. The two controls are independent of each other and adequately compensate for variations in recording characteristics.

On aural tests with constant frequency inputs the top register of the stereo unit appeared to be rather stronger than that of the mono one, and certainly extended to about 15 Kc/s. At the bass end there is a slight lift at 90 c/s but then it continues smoothly down to 60 c/s with a reduced output at 30 c/s. The connection between the two units is made by a screened coaxial cable which was found to be slightly microphonic. This effect is only noticeable if the cable is moved about and is due to slight movement between the inner and outer conductors. The modus operandi of adjusting the two relative amplifier levels is quite simple. Using the stereo cartridge and a monophonic record the volume level of the record reproducer is adjusted to a convenient level. Then the volume level of the stereo reproducer is adjusted so that the sound appears to come centrally between the two units. After this adjustment has been made the overall volume from the two units is controlled from the ganged volume control on the record reproducer. The treble and bass controls of each unit are independent of one another and they should be set to approximately the same positions on each unit.

Although I was trained as a classical musician I find that for some tests popular recordings produce outstanding stereo results. One such record is the Audio Fidelity Dukes of Dixieland (AFSD5823) which has a remarkable section with a plucked double-bass to the accompaniment of a snare side drum and piano played very quietly. This record showed up the excellent bass register of the Ekco equipment and its freedom from resonances. For more serious listening I thoroughly enjoyed the fantastic Decca recording of *Aida* (SXL2167-9). All the splendour of the massed fanfare of trumpets in the Triumphal scene was brilliant, and the overall result compares favourably with equipment costing twice as much. Where space is a factor this Ekco equipment will completely fill the stereo picture with its elegance, beautiful finish and excellent performance.

JOHN GILBERT

BOOK REVIEWS

The Stereo Record Guide. Edward Greenfield, Ivan March, and Denis Stevens. St. Ann's Press, Altrincham. 21s.

This book, sponsored by the enterprising owner of The Long Playing Record Library at Blackpool, is designed to give the owners, or would-be owners, of stereophonic equipment "a simple and immediate guide as to choice so far available in this country". It contains also a foreword by Percy Wilson on "The coming of stereo".

The order of music under each composer's name follows that of THE GRAMOPHONE's Classical LP Catalogue, and from one to three stars are used in the evaluation of the records concerned. The book includes light music (that is popular music, but not Jazz and Swing) as well as the more weighty material. There is useful advice about the care of stereo records and about equipment. All books of this kind become to some extent out of date as soon as they are published, in spite of a supplement of late arrivals, but this one will give the hesitating reader a clear idea of the benefits of stereo and much excellent and well judged criticism of the existing repertoire up to the time of its publication. It is very much worth while possessing.

A.R.

Stereo Handbook. By G. A. Briggs. 146 pp., 88 illustrations. Price: 10s. 6d. Wharfedale Wireless Works Ltd., Idle, Bradford, Yorks.

Gilbert Briggs has done it again. When I learned that he was writing a book on stereo I knew that we were in for something exciting; and when he sent me a questionnaire to answer I knew it was going to be both stimulating and controversial as well.

It is! Nothing is taken for granted save only the integrity of his friends. He subjects everything and all of us to his inimitable wit and good-humoured common sense.

As usual, this open-minded tolerance of the opinions of other folk, together with a strict closed-minded adherence to standards of performance, is most refreshing. Even when one feels obliged to dissent from his conclusion (which in my case is only rarely) one is bound to agree that it is not unreasonable and that he would clearly be ready to change it if additional evidence were forthcoming. Thus, though he seems rather to scoff at one point about my claim to be able to play records with less than 1-gram playing weight, I now have it from him in a letter (since the book was published) that "I am now convinced that your claims are justified and that record wear should become a thing of the past".

Both the gaiety of nations and the interests of truth are thus served. But I do hope that his retort to Stanley Kelly's forthrightness will not induce him to withdraw his liqueurs *sine die*!

The technical details of the book have been "edited" by Raymond Cooke and some of the technical analyses have been contributed by Stanley Kelly (on pickups), Norman Crowhurst (on American techniques), Cecil Watts (on records and stylus wear), and several others on different aspects of the stereo field.

The Chapters are: The General Position; Other Views; Sound Source Effects; Tonal Discrimination; Recording Techniques; Hum, Rumble and Noise; Pickups, Tonearms and Turntables; Records and Stylus Wear; Amplifiers; Loudspeakers; Stereo Tapes; Room Acoustics; Concert Halls; Broadcasting; Questions and Answers. All in 136 pages.

It is surprising that as much useful information could be given in such simple fashion in so few pages. Every chapter, almost, could well be expanded to a book of the same size. Yet the gist is nearly always here even if much of the elaborate philosophy and technology is not.

pursued. The only paragraphs that I have found inadequate are those on "tone-arm" (a term, by the way, which I deprecate) which like the term itself is several years out of date; and (curiously enough) those on column loudspeakers where the measures devised to avoid having the response determined by two notes, one high and one low, with everything else just suspended between, are not mentioned. Another curious omission is the E.M.I. system of two Figure-of-8 microphones at right angles to each other. Nor are the contributions made by Blumlein in other respects adequately recognised. I mention this particularly since I am convinced that any account of stereo is bound to be lacking if it is not based on a study of the Blumlein techniques and those developed by the Philips engineers in Holland.

But all in all this is a thrilling book. I can overlook its patchiness in some places in the appreciation I have of its frank integrity. Awkward questions are not shirked, shortcomings are freely admitted but enthusiasm, both romantic and realist, are not extinguished thereby. I have not enjoyed reading any book or magazine about stereo so much as this. It is indeed a challenge and therefore a "must". P.W.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE The Glade, Green Lane, Stanmore, Middlesex.

Dialogue in G. and S.

Mr. Chislett, in his review of the recent Decca recording of *H.M.S. Pinafore*, gave his opinion against including the dialogue in these Operas, though he admitted that many may think otherwise. In case Decca should only see his opinion in print, I should like to register myself, through these columns, as one who "thinks otherwise".

My own view is, to quote Mr. Chislett's review, that the dialogue takes away any feeling of listening to a concert performance. It is as essential as mortar to bricks, and I would willingly pay for the extra disc necessary. Also, it is often very amusing in itself, especially in such operas as the *Mikado*, and I greatly regretted that the new recording was without it. Could Decca arrange for an "acting" session, and by careful tape editing, insert the dialogue in the appropriate places?

In my opinion, H.M.V. has missed a great opportunity of scoring over Decca's monopoly of the D'Oyly Carte Company, by omitting dialogue in their versions.

Let me finish on this note. These new recordings are outstandingly good. With dialogue, I shall buy them all, without it, I shall not buy one. Perhaps they could be recorded with dialogue on three discs, and the musical numbers issued on a two-disc set.

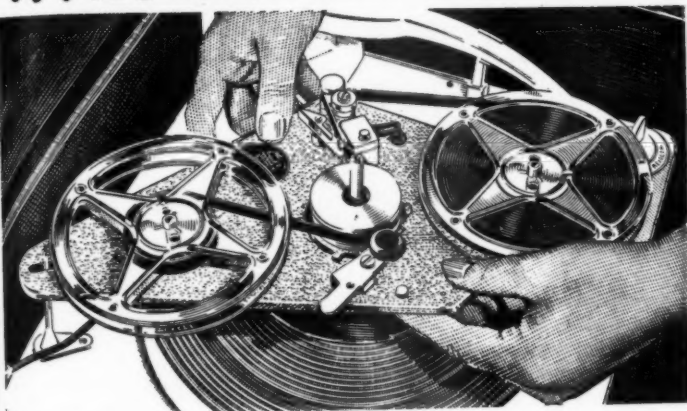
Stereo Crazy

My cry from the heart (October issue) has at least evoked one expression of understanding and sympathy, and I am indeed grateful to Mr. Gay of Midhurst for his helpful and most entertaining letter published in your January issue.

Of course, Mr. Gay is right, stereo is fabulous, and because I knew it was and yet couldn't make it so in my own home I was tempted to blame the records whereas, as I have since found out, my equipment was the chief culprit.

I certainly have not regretted my journey into hi-fi stereophony. Learning by experience

'A REVOLUTIONARY NEW BRITISH INVENTION!'



Gramdeck GRAMOPHONE TAPE RECORDER

Instantly turns your gramophone into a first class Tape-Recorder.

- As easy as putting on a record. Slip it on—it's a tape-recorder! Lift it off—it's a record-player!
- Records direct from radio or microphone.
- Plays back at the flick of a switch through gramophone or radio

£13-12s

Special moving-coil microphone and tape extra.

EASY TERMS

"Lifelike realism"

SAYS

TED HEATH



"Far better than anything I have heard for a long time"

* Plays at 7 1/2" per sec. Other speeds if desired.

* Uses standard tape.

* Erase head. Fast motor rewind or hand rewind.

* Instantly plays back through gramophone or radio.

* Enables you to record outdoors too!

* Tone as good as you get from your radio or gramophone.

"Ingenious—simple... why on earth did no one think of it before!"—*The Tape Recorder.*

"Ingenious and robust."—*British Sound Recording Association Journal.*

"Quality of reproduction excellent... real hi-fi results... potential is tremendous... both designer and manufacturer should be congratulated."—*British Radio & TV Retailers' Review.*

"Better than many so-called hi-fi recorders... robust... carefully designed... excellent value."—*Amateur Cine World.*

MADE BY THE FIRM THAT MAKES
RADIO EQUIPMENT FOR
VISCOUNTS & BRITANNIAS

Gramdeck

GRAMOPHONE TAPE RECORDER

ALL THE ADVANTAGES OF A TAPE-RECORDER FROM YOUR RECORD-PLAYER OR RADIOGRAM—AT LITTLE EXTRA COST

Gramdeck is completely new... a revolutionary and ingenious invention that instantly turns your gramophone into a tape-recorder and back into a gramophone at will! Slip the Gramdeck on to your turntable and you have the finest tape-recorder you've ever heard. Lift it off... your gramophone is ready to play records again. There are no motors or valves to go wrong—and you get a quality of reproduction that has to be heard to be believed! Everyone is praising the Gramdeck. "The quality is at least equal to that obtained from a good micro-groove disc", says a leading professional journal.

WORKS FROM ANY RECORD-PLAYER OR RADIOGRAM

Hear music, speech... your favourite radio programme... the voices of your family—Gramdeck can record and reproduce them all with a wonderful depth and breadth of tone. And, because Gramdeck uses the equipment you already possess in your own gramophone, it costs a mere fraction of the high-quality tape-recorder normally required to obtain such excellent results. Full details, technical specifications, photographs, Easy Terms... everything you want to know about the amazing Gramdeck, are given in the fully illustrated Gramdeck Book. Find out how you, too, can so easily have full tape-recording facilities! Send for the Gramdeck Book today. It's FREE!



FREE BOOK—POST NOW!

I would like to know how to turn my gramophone into a first-class tape-recorder... please send me the Gramdeck Book—FREE and without obligation. (Write if you prefer not to cut page.)

NAME

ADDRESS

GRAMDECK (Dept. GM/807) 29 WRIGHT'S LANE
KENSINGTON, LONDON, W.8

GRAMDECK TURNS A TURNTABLE INTO A TAPE-RECORDER

MAIL ORDER SPECIALISTS

GOODS DISPATCHED BY RETURN ORDER TODAY WITH EVERY CONFIDENCE

CARRIAGE, PACKING AND INSURANCE **FREE!** (U.K.)

A selection from our extensive stock available for immediate delivery

LOUDSPEAKERS		£ s. d.	AMPLIFIERS		£ s. d.
B.J. "Top C" Tweeter	...	5 0 0	Armstrong Mark II and Pre-Amp	...	32 0 0
G.E.C. Metal Cone 8"	...	8 16 5	Dulci DPA10 and Control Unit	...	15 15 0
Goodmans Axiotele 8"	...	6 12 1	Dulci DPA10 and Pre-Amp	...	19 10 0
Goodmans Axiom 80, 12"	...	9 12 9	E.A.R. Triple Four	...	11 11 0
Goodmans Axiom 110 10"	...	5 0 0	Leak TL12 Plus and "Point One"	...	31 10 0
Goodmans Axiom 112, 10"	...	8 10 0	Pre-Amp	...	31 10 0
Goodmans AL/120	...	29 10 0	Leak TL12 Plus and "Variolope"	...	34 13 0
Goodmans Trebax SK/20XL	...	7 0 0	Mark III	...	42 0 0
Quad Electrostatic Speaker	...	52 0 0	Quad Mark II and Pre-Amp	...	17 10 0
Rogers "64" Speaker System	...	10 10 0	Rogers "Cadet" and Control Unit	...	28 0 0
Rogers "1284" 3-way speaker system	...	1 17 8	Rogers "Junior" and Mark II Unit	...	28 0 0
T.S.L. Tweeter LPH45	...	3 19 4	STEREO AMPLIFIERS		
W.B. Stentorian 8" HF812	...	6 10 6	Avantic SPA II combined amp and pre-amp	...	29 8 0
W.B. Stentorian 8" HF816	...	4 4 0	Dulci "Stereo 2" Pre-Amp with SP44 twin power Amplifier	...	22 1 0
W.B. Stentorian HF912	...	4 15 0	Dulci Stereo Eight Pre-Amp Unit with two DPA10 Amplifiers	...	48 6 0
W.B. Stentorian 10" HF1012	...	7 13 3	Leak Stereo 20 Amp with Point One Stereo Pre-Amp	...	51 9 0
W.B. Stentorian 10" HF1016	...	4 4 0	Pamphonic Stereo 3000	...	31 10 0
Wharfedale 8/145	...	10 5 0	Quad 22 Control Unit with two Mark II Amps	...	70 0 0
Wharfedale W12FS	...	6 13 3	Rogers HGB8 Integrated Stereo Amplifier (with case 440)	...	37 10 0
Wharfedale Super 8FS/AL	...	5 5 11	Rogers Stereo Pre-Amp with two "Junior" Amplifiers	...	52 0 0
Wharfedale Bronze 10FSB	...	7 13 3	All amps and pre-amps available separately	...	
Wharfedale Golden 10FSB	...	25 0 0	TUNERS		
Wharfedale Coaxial 12	...	39 10 0	Acoustical "Quad" F.M.	...	28 17 6
Wharfedale SFB/3 3-speaker Unit	...	29 10 0	Acoustical "Quad" A.M.	...	28 17 6
Wharfedale W2 Speaker System	...	29 10 0	Armstrong ST3 AM/FM	...	27 6 0
Wharfedale W3 Speaker System	...	39 10 0	Dulci F.M. (Self-Powered)	...	16 13 11
All makes of cross over units available			Dulci FMT/2 (Self-Powered)	...	24 13 4
PICK-UPS & CARTRIDGES			Dulci HMT/2 AM/FM (Self-Powered)	...	25 12 2
Acos "Black Shadow" P.U. and arm	...	6 8 4	Jason J.T.V. Tuner	...	25 7 3
B.J. Tan II arm with shell only	...	5 12 5	Leak Mark II Troughline	...	33 15 0
Collaro "Studio" TX88 t/o cartridge	...	2 8 0	Rogers Junior F.M. (Self-Powered)	...	24 10 3
Collaro "Studio" t/o "O" and "P"	...	1 19 9	Rogers Variable FM (Self-Powered)	...	32 10 0
Connoisseur Stereo P.U. with arm	...	12 4 1	Rogers Switched F.M. Unit	...	15 1 10
Decca Stereo P.U. ffs	...	21 0 0	CABINETS, SPEAKERS & EQUIPMENT		
Garrard TPA12 with shell only	...	5 9 1	D.F. Equipment cabinets	...	28 10 0
Garrard GC8 t/o. cartridge	...	19 7	W.B. Prelude Reflex cabinet	...	11 11 0
Garrard GCS10 Stereo cartridge	...	1 12 10	W.B. Prelude Reflex cnr. cabinet	...	10 10 0
Garrard SPG2 Stylus pressure gauge	...	1 5 7	W.B. Prelude Hi-Fi table cabinet	...	9 19 6
Goldring G60 P.U. arm only	...	3 19 6	W.B. Prelude Hi-Fi Console	...	13 13 0
Goldring S80 t/o. cartridge	...	5 11 4	W.B. Senior Reflex corner Console	...	11 11 0
Goldring 600 t/o. cartridge	...	11 2 7	W.B. Junior Column Cabinet	...	9 19 6
Goldring 700 Stereo cartridge	...	9 14 9	W.B. Senior Column cabinet	...	18 18 0
Leak arm only	...	3 14 3	Wharfedale Column 8 cabinet	...	21 15 0
Leak Heaf L.P. or Std.	...	7 15 3	Record Housing "Nurdyk" range. All types.	...	
Leak Matching Transformer	...	1 15 0	MICROPHONES		
MOTORS			Acos MIC 39/1 with stand	...	3 3 0
Collaro 4TR200 Motor only	...	13 18 3	Cadenza Ribbon. High/low imp.	...	10 10 0
Collaro 4TR200 with TX88 Pick-up	...	18 13 0	Collaro "Studio" crystal	...	2 5 0
Connoisseur Type B	...	27 14 1	Film Industries Ribbon MB. (Stand 25/- extra)	...	8 15 0
Connoisseur Stereo 3-speed Motor	...	16 13 1	Lustraphone LD/61 dynamic	...	3 7 6
Garrard 301	...	22 7 3	Reslo RBL/T (Stand 25/- extra)	...	8 15 0
Garrard 301 with Strobe	...	23 18 4	Please state impedance required.	...	
Garrard 4HF/GC8	...	18 9 9	Also Gramplan, Tannoy, etc.	...	
Garrard RC98	...	18 12 8	"COMPARATOR" DEMONSTRATIONS	...	
Garrard 4HF/GCS10, Stereo	...	19 4 8	WORLD WIDE EXPORTERS		
Garrard TA/Mk. II	...	8 10 0	Orders sent free of purchase tax and shipped promptly at minimum cost	...	
Lenco GL40 (Cartridge extra)	...	27 12 6	U.S.A. & CANADA	...	
Lenco GL59	...	23 13 0	Export	...	
Phillips AG2009	...	10 10 0	Examples	...	

Many also available in Cabinets.

● HIRE PURCHASE TERMS AVAILABLE ●

WORLD WIDE EXPORTERS

Orders sent free of purchase tax and shipped promptly at minimum cost

U.S.A. & CANADA	Decca Stereo pick-up with arm type ffs	\$46.20 (£16.9.6)	PACKED INSURED & CARRIAGE PAID
EXPORT	Garrard 301 transcription motor with Stroboscope	\$56.00 (£19.19.6)	
EXAMPLES	Leak TL12 Plus Amp. with Variolope III	\$104.50 (£37.7.6)	

We export Hi-Fi equipment to all parts of the globe. Enquiries welcomed
Reduced transit rates for British and Allied Forces Overseas.

C.C. GOODWIN
(SALES) LTD

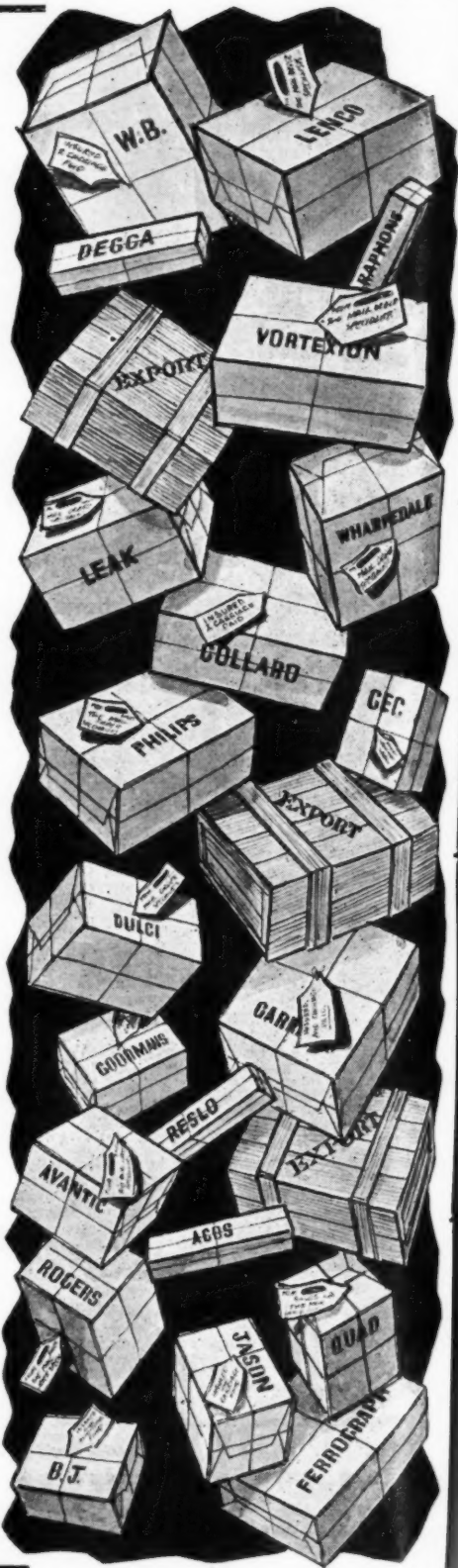
NORTH
LONDON'S
HI-FI
CENTRE

7 THE BROADWAY, WOOD GREEN, LONDON, N.22

Hours of Business: Monday to Saturday
9 a.m. (Thursdays 9-1 p.m.)

Bowes Park
0077/8

Callers Note: We are 200 yards from
Wood Green Underground Station.



is certainly a good way to learn, albeit rather expensive. I was originally using a crystal pick-up into a low gain pre-amplifier with two 4-watt power amplifiers. When I purchased a more expensive pre-amplifier, ostensibly to enable me to use a magnetic pick-up, the immediate result was a vastly improved reproduction from my existing pick-up—an Acos 701. Apparently the crystal input on the low gain pre-amplifier was not compensated at all whereas it is on the new one. Further improvement occurred when I asked the manufacturers of the new pre-amplifier to match it to the impedance of the crystal I was using. The importance of this matching can only really be appreciated by having lived with the mis-matched sound for some time. The quality I am now getting can certainly be compared with the best I have heard at demonstrations.

From my experience to date I can only confirm Mr. Gay's conclusions, particularly regarding the necessity of correct matching of pick-ups, etc., and I hope that his general conclusions, and mine, will help others branching out into stereophony. It is a journey that is a very necessary if faithful musical reproduction is the aim.

Cheshunt, Herts.

E. E. TELFER.

I cannot entirely agree either with the undoubted pessimism of Mr. Telfer or the breezy enthusiasm of Mr. Gay (October and January issues respectively). Nevertheless my sympathies go out to the former because I too have suffered disillusionment and frustration over stereophonic recording. Unlike Mr. Telfer, however, I have arrived at this latest marvel after a long apprenticeship, since I acquired my first gramophone over fifty years ago. Over this long period I have learnt that every new advance in technique has its teething troubles. Some of the early LPs were shockers and apart from their physical characteristics were inferior in tonal quality to their immediate 78 predecessors. The picture today, however, is very different and it can therefore be hopefully assumed that the same improvement will in due course be noted in the new field of stereophony.

My general criticism of stereo records is that they are, with certain notable exceptions, somewhat deficient in bass response and lacking in fullness of sound. It appears that I am not alone in this opinion as those, who like myself, read your record reviews with minute attention, cannot have failed to notice how frequently this deficiency is commented on by reviewers, often followed by a rider to the effect that the mono version would be more acceptable on that account. I myself recently had the opportunity of comparing on my own equipment both the mono and stereo versions of a well-known piano concerto. In the stereo version the double basses, except perhaps for one overworked individual, had apparently decided to take no part in the recording, whereas the mono version disclosed a full team, playing with vigour and enthusiasm. Now, no one wants to go back to the days of "boom" but the throb and resonance of a large orchestra are indeed essential to a good recording and their lack destroys a great part of the pleasure of listening. This then is one of my frustrations inasmuch as we have gained so much in one direction only to have lost something in another.

I am still not happy about the "directional" effect, so much lauded and publicised. In the concert hall or opera house one is really not conscious of the sound of any one instrumental group coming from any particular direction. I have been at some pains to check up on this during recent visits to the Festival Hall and elsewhere and unless I deliberately focus my attention on, say a woodwind player who at

that moment has a solo passage, the directional effect, as a whole, seems to be of little importance. True, the overall sound comes to me from a wide arc and not through a hole in the wall and the illusion of this spread of sound is created by the two-speaker system. When, however, the higher strings come at me firmly from my left-hand speaker and the 'cellos and basses equally firmly from the right-hand one, then I find this separation too pronounced and therefore unreal. No doubt this is how the conductor hears it but I don't choose to sit in the front row but in a position where the arc of sound subtends a smaller angle. It may be therefore that in the normal room we are too close, like sitting in the front row of the stalls, and the speakers should be removed to 20 or 30 feet from the listening position in order to diminish the separation effect—not however a very practical solution for the ordinary home.

Then again, how does anyone know where all these sounds should really come from? At a Klemperer concert last autumn I noticed that the double basses were placed on the left-hand side of the orchestra. If this position were adopted at a recording session, and why not if that is what the conductor prefers, and if the sound of the basses then very properly emerged from the left-hand speaker, the unfortunate listener, not knowing the form, would probably go mad twiddling his balance control knob or call loudly for his service engineer to overhaul his equipment. The only solution to this that I can see is that a chart of the orchestra positions should be issued with every record.

It really does seem to me that the mono record, played through stereo equipment, has a lot to recommend it, particularly if it is, as is often the case, superior to its stereo counterpart in fullness of sound. Furthermore quite a degree of stereophonic effect is in fact achieved, the sound is spread over a wide arc and soloists, vocal or instrumental, appear to come from the middle surrounded by the orchestra. What is more important, although I admit that a certain amount of inner clarity is lost, the separation effect is less obtrusive and the resultant sound more realistic in consequence.

I find therefore that this is frustrating, that we have magnificent equipment but have to compromise with the records we play on it. Stereophonic recording has hit the public in a big way, many of whom I suspect of never having heard a live orchestra, aided by publicity which often verges on the hysterical. Some debunking seems to be necessary if only to jolt the manufacturers out of their smugness, and this can only be done if we music lovers speak our minds.

Crewkerne, Som.

R. B. MACLEOD.

Sellick and Smith

Writing his "Passing Notes" in the December, 1958 issue of THE GRAMOPHONE, Mr. Arthur Jacobs referred to the piano duettists, Phyllis Sellick and Cyril Smith, and stated "Miss Sellick surprisingly told me the other day that the partners have not yet been invited to record in their new role" as a three-handed team. Since that was written, more than a full year has passed, and still no new discs by this talented couple are forthcoming. I am sure that many people must, with me, regret this, and regard it as a sad reflection upon the record companies. When suggesting new recordings by Smith and Sellick it would, of course, be comparatively easy to advance a plea on the grounds of sentiment, and to indicate that their gallant achievement ought to merit some special consideration. I am quite sure however that Mr. Smith would deplore any such bid for sympathy, and indeed none is needed, for he and his wife have worked

at their three-handed playing until they have now developed such technical brilliance and assurance that their performances can stand comparison, not unfavourably, with the work of any more orthodox four-handed combination.

The concert platform, radio, and television have all been quick to welcome the re-emergence of this well-loved team of pianists in their new three-handed guise: only the gramophone companies remain either uncomprehending or indifferent.

No doubt many of your readers would join with me in supporting an appeal for recordings of some of the music which Mr. Smith and Miss Sellick play with such distinction. If those readers would care to write to me, I will duly pass their comments "en bloc" to one of the recording companies.

19 Edgware Road,
Blackburn, Lancs.

JAMES READ.

An Apology

We should like to apologise to Miss Birgit Nilsson and all your readers for an unfortunate confusion of thinking which led to a "slip of the typewriter" and caused us to describe Miss Nilsson in our advertisement in your February issue as a "Norwegian singer". As is correctly stated on the sleeve of the record in question and by at least one careful reader who has been kind enough to write to us Miss Birgit Nilsson is, of course, Swedish.

London, S.E.11. DECCA RECORD CO. LTD.

The Lure of the 78s

The trouble, it seems to me, with so many recordings these days, is that one becomes so wrapped up with the wonderful clarity, tonal fidelity and so forth that the "feeling" of the music, which after all is its main purpose, just simply fails to come through. I have an old H.M.V. set of the Sibelius Symphony No. 5 by Kajanus and the London Symphony. The surfaces are atrocious, the orchestral sound boxy in the extreme and yet from this museum piece there are conveyed the composer's fogs, icebergs and noble triumphs in a way that no hi-fi record has ever conveyed them to me. Have any other readers noticed this strange phenomenon and could anybody give it a name? Your magazine is read with great enjoyment, even though most of the records described are unobtainable here.

Auckland, N.Z.

A. F. PAYNE.

REVIEWERS' NOTES

A. R. writes:—I must apologise for having said in my review of the Leider, Melchior, Schorr disc last month (H.M.V. COLH105) that the great Wagnerian tenor "was no longer with us". Mr. Gordon Whelan tells me that he is very much alive, that he has recently made a new record in America, and will be heard on the B.B.C. in a tribute on the occasion of his 70th birthday, on March 20th. He also says that he has been broadcasting and "singing splendidly". No doubt other readers will have written to the same effect by the time this apology is printed. To them also, thanks.

EDITORIAL NOTES

Hi-Fi in Liverpool 23

The Lambda Record Company have organised a Hi-Fi Exhibition in the lounge of the Regent Cinema, Liverpool Road, Great Crosby, on April 28th, 29th (both days 5 p.m.—10.45 p.m.), and 30th (3 p.m.—10.45 p.m.). Manufacturers taking part include Wharfedale, Dulci, Dynatron, Record Housing and Decca.

N.F.G.S. 1960 Conference

The 1960 Conference of the National Federation of Gramophone Societies will be held at "High Leigh", Hoddesdon, Herts, from Friday, April 1st to Sunday, April 3rd. The varied and interesting programme includes such speakers as John Culshaw, G. A. Briggs, John Lade, Eva Turner, Donald Aldous, Dennis Humphris, Dr. Hickmann and Kenneth Adams. Full details of accommodation, etc., are obtainable from the Hon. Conference Secretary, N.F.G.S., 106 Streetfield Road, Kenton, Harrow, Middlesex.

FEDERATION AND SOCIETY NOTICES

The National Gramophone Conference, organised by the National Federation of Gramophone Societies, will take place at High Leigh, Hoddesdon, Herts, from April 1st to 3rd. Details from the Hon. Conference Secretary, 106 Streetfield Road, Kenton, Harrow, Middx.

Thinking of Starting a Gramophone Society? The Federation can assist you. Send a sixpenny postal order to the Hon. Sec., C. H. Luckman, 41 Trinity Avenue, Enfield, Middx, and receive circular containing advice and suggestions.

This column will appear again in the May issue. Secretaries should send notices to G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, to reach him not later than Wednesday, March 30th.

Action & District G.S. Monthly on Mondays at the King's Arms, Acton Vale, at 7.30 p.m. Refreshments available. Next meeting March 21st. Hon. Sec., 24 Priory Avenue, Bedford Park, W.4.

Bolton G.S. Alternate Thursdays at 7.30 p.m., Small Lecture Hall, Central Library, from March 3rd. Joint Sec., 44 Lee Lane, Horwich, Nr. Bolton.

Bradford G.S. & T.R.S. Alternate Thursdays at 7.30 p.m. in Bradford Mechanics' Institute, Bridge Street, Bradford, 1. Hon. Sec., The Hollies, 10 Walmer Villas, Bradford, 8.

Brighton-Sussex G.C. Alternate Tuesdays at Grosvenor House, Cannon Place, Brighton, at 7.45 p.m. March 8th and 22nd. Hon. Sec., R. P. Goodman, 45 West Street, Brighton.

Bushey & Watford G.S. Each Tuesday at 7.45 p.m. in the Galahad Room, Bushey and Oxhey Methodist Church, King Edward Road, Oxhey. Hon. Sec., 41 Holywell Road, Watford.

Cinema Organ Soc. First Thursday each month, 6.30 to 10 p.m. at Fred Tallant Hall, Drummond Street, Euston. Refreshments from 6 p.m. P.R.O., 179 Ardroway Road, Catford, S.E.6.

Dartford G.S. Every Thursday at 7.45 p.m. in Central Library. Hon. Sec., 12 Hazel Road, Dartford.

Derby R.M.S. Every Monday at 7.30 p.m. at Friends' Meeting House, St. Helen's Street, Derby. Hon. Sec., c/o Quam End, Scarsdale Avenue, Allstree, Derby.

Doncaster R.M.C. Fortnightly at Y.V.C.A., Cleveland Road, Don. Hon. Sec., 30 Sandringham Road, Doncaster.

Dulwich & Forest Hill G.S. Hon. Sec., 87 Broadfield Road, S.E.6. Meets at 2 Jews Walk, W. Jendenham, Friday, March 4th and 18th, at 8 p.m.

Durham City G.S. Alternate Wednesdays at 7.30 p.m. in Alington House, North Bailey. Enquiries, 12 Long Acres, Durham.

Ealing G.S. Alternate Fridays at 7.30 p.m. at "Parkfields", South Ealing Road. March 11th and 25th. Hon. Sec., 6 South Ealing Road, W.5.

East Ham G.S. Second Tuesday each month at Manor Park Methodist Church Hall, Herbert Road, Manor Park. Hon. Sec., 87 Wards Road East, Ilford.

Edmonton G.S. Every Wednesday at 7.30 p.m. at Salisbury House, Bury Street West. Hon. Sec., 73 Oaklands Avenue, Edmonton, N.9.

Eltham M.C. Every Monday at the Club Room in the "Chequers", Eltham High Street, at 7.30 p.m. Refreshments provided. Hon. Sec., 11 Blannerley Road, New Eltham, S.E.9.

Enfield R.M.S. First and third Friday each month in Enfield Grammar School at 8 p.m. March 4th and 18th. Hon. Sec., 88 Halstead Road, Winchmore Hill, N.21.

Epsom G.S. Alternate Fridays from March 4th at 7.45 p.m. in the Oak Room, West Hill House, Epsom. Hon. Sec., 31 Pound Lane, Epsom.

Exeter G.S. Fortnightly on Fridays at 7.30 p.m. at St. David's Institute, Haldon Road. Hon. Sec., 27 Prince Charles Road, Exeter.

Falkirk G.S. For information regarding next season's programme, please send name and address to Hon. Sec., Lauriston Schoolhouse, Falkirk.

Forest Hall G.S. Alternate Thursdays at Forest Hall Branch Library at 8 p.m. from March 3rd. Hon. Sec., 9 East Forest Hall Road, Newcastle upon Tyne, 12.

Godalming L.G. Alternate Fridays at 8 p.m. at the Godalming Branch Library. Hon. Sec., 28 Wolsley Road, Farncombe, Surrey.

Goodmayes G. & M.S. March 10th and 24th in Seven Kings Library at 8 p.m. Hon. Sec., 98 Blythwood Road, Goodmayes.

Guildford G.S. Every Tuesday at 7.45 p.m. in the Large Hall, Co-operative Society, Haydon Place, Guildford. Hon. Sec., Lyndhurst, Thursley Road, Epsom.

Henry Wood G.C. Every third Sunday at 6.45 p.m. in the Music Room at 4 Beulah Hill, Crystal Palace, S.E.19, March 13th, Arne and Wolf. Hon. Sec., at above address.

Hornsey G.S. Muswell Hill Branch Library, Queen's Avenue, N.10, on alternate Thursdays at 8 p.m. March 3rd, Dr. Robert Simpson. Hon. Sec., Central Library, Tottenham Lane, Hornsey, N.8.

Ipswich G.C. Classical, every Friday. Modern Jazz, alternate Tuesdays. All meetings at The Ritz Café, Buttermarket, at 7.45 p.m. Hon. Sec., 97 Burrell Road, Ipswich.

Leicester G.S. Fortnightly on Mondays at 7.30 p.m. from March 7th (not Easter Monday) at Collegiate Girls' School Hall, College Street. Hon. Sec., "Luzern", 42 Holmfield Avenue, Stonegate, Leicester.

Leigh G.S. Alternate Mondays in White Hall, Clatterfield Gardens, Westcliff-on-Sea, at 8 p.m. Hon. Sec., 23 Leigh Gardens, Leigh-on-Sea.

Liverpool Phoenix G.S. Room 45, Bluecoat Chambers, School Lane, Liverpool, 1, on alternate Thursdays at 7.30 p.m. Hon. Sec., 22 Burdon Road, Moreton, Wirral, Cheshire.

New World R.M.S. Every Friday at 8 p.m. in the Senior Lounge of Y.V.C.A., 628 High Road, Tottenham. Refreshments. Hon. Sec., 73 Oaklands Avenue, N.9.

Newcastle upon Tyne R.M.S. Each Thursday, September to May, alternate Thursdays, June to August, 7.30 p.m., Y.V.C.A. Club, Saville Place, Newcastle. Hon. Sec., 51 Wolsley Gardens, Newcastle upon Tyne, 2.

North Manchester G.S. Alternate Tuesdays at Allow Mount, Bury Old Road, Manchester, 8 (near Half-Way House), at 8 p.m., from March 1st. Hon. Sec., 24 Davy-hulme Road, Urmston.

Northwich G.S. Weekly on Mondays at Assembly House at 7.30 p.m. Asst. Hon. Sec., 9 The Close, Northwich.

Nottingham-The Record Club. Every Monday at 7.30 p.m. in Woodthorpe House, Mansfield Road, Sherwood. Hon. Sec., 2 Farm Road, Chilwell, Notts.

Oldham G.C. Alternate Sundays at Werneth Park Study Centre, Werneth, Oldham, at 7.45 p.m. Hon. Sec., 16 Valley New Road, Royton, Oldham.

Olton (Birmingham) R.M.S. Every Monday at 7.45 p.m. at Churchill Citizens' Club, 1073 Warwick Road, Acorns Green, Birmingham, 27. Hon. Sec., 136 Pelham Road, Birmingham, 8.

Orpington G.S. Good music and good company on alternate Mondays from March 7th in Orpington Library at 8 p.m. Hon. Sec., 13 Hillcrest Road, Orpington.

Oswestry R.M.S. Alternate Tuesdays at 7.30 p.m. in Oswestry Public Library, March 15th, A.G.M. Hon. Sec., 13 Pleasant View, Weston-Rhyn, Nr. Oswestry.

Putney G.S. Hon. Sec., 6 Combemartin Road, S.W.18. Alternate Mondays at Crew's Cabin, Star and Garter Hotel, Putney, at the Polytechnic, March 22th, Malcolm Macdonald; April 11th, Studio Quartet (live).

Quest M.G.-Bromley. Every third Saturday at 7.30 p.m. in the Central Hall, London Road, Bromley, from March 12th. Hon. Sec., 120 Queen Anne Avenue, Bromley, Kent.

Reading G.S. Fortnightly on Tuesdays at Abbey Gateway, Reading, at 7.30 p.m. Hon. Sec., 237 Thirlmere Avenue, Tilehurst, Reading.

Rickmansworth G.S. Alternate Tuesdays at The Chequers, Church Street, at 8 p.m. Hon. Sec., 1 Orchard Way, Rickmansworth.

Riverside R.M.C. Every Friday at 8 p.m., Queen's Head, Twickenham Embankment. Hon. Sec., 138 Meath Road, Twickenham.

Sheffield G.S. Hon. Sec., 52 Whirlowdale Road, Sheffield, 7. Meets on Mondays at 7.30 p.m. in Y.M.C.A., Fargate, and 52 Whirlowdale Road alternately. March 14th in Y.M.C.A., "Stereo in the Home"—P. J. Walker (Acoustical).

Southampton & Dist. G.S. Alternate Fridays at 7.30 p.m. at the Polytechnic, March 11th and 25th. Hon. Sec., 30 Clifton Road, Shirley, Southampton.

Southport G.S. Alternate Thursdays at Thoms Café, Lord Street, at 7.30 p.m. March 3rd, "Glyndebourne, the first 25 years". Hon. Sec., 6 Sanvino Avenue, Ainsdale, Southport.

Swindon Public Libraries G.S. Alternate Mondays at 7.30 p.m. at The Arts Centre, Devizes Road, Swindon. Hon. Sec., c/o Central Library, Swindon.

Thorpe Bay G.S. First, third and fifth Thursdays each month in St. Augustine's Hall, Johnstone Road, at 8 p.m. March 3rd, Miss Joan Coulson (E.M.I.). Hon. Sec., 10 Barnstable Road, Thorpe Bay.

Uppminster R.M.S. Twice monthly. Details from Hon. Sec., 34 Park Drive, Uppminster.

Waggoner G.S. (England)—Manchester Branch. Monthly in the International Club, George Street, Manchester. March 9th at 7 p.m., "Das Rheingold". Hon. Sec., 87 St. John's Road, Old Trafford, Manchester, 16.

Wimbleton & Dist. G.S. Alternate Fridays at 7.45 p.m. in Wimbleton Community Centre, St. George's Road, March 11th, 25th April 8th (W. Johnston), 22nd (Stereo, D.G.C.). Hon. Sec., 223a Kingston Road, S.W.19.

Worthing R.M.C. Every Monday at 7.45 p.m. at Clear View Hotel, Worthing. Hon. Sec., 30 Windesham Road, Shoreham-by-Sea.

York G.R.S. March 3rd, 17th and 31st at 7.30 p.m. in Friends Meeting House, Clifford Street, York. Note change of address: Hon. Sec., 54a Nunney Lane, York.

"The Gramophone" Exchange & Mart

RATES.—Advertisements are accepted for this section at the rate of sixpence per word, with a minimum charge of 6s. Where the advertiser offers to send a list of requests a stamped addressed envelope, this will be treated as Trade and charged at the rate of sixpence per word. If a Box Number is used an extra 2s. 6d. should be added to the cost; this includes the forwarding of replies. Letters to Box Numbers should be posted to "Office" address as stated below. All advertisements (copy in black letters or typewritten) should arrive by the 5th of any month and must be prepaid by the form of postal orders or cheques addressed to Messrs. General Gramophone Publications Ltd., 76 Charlotte Street, London, W.1. The Proprietors retain the right to refuse or withdraw "copy" at their discretion and accept no responsibility for matters arising from clerical or printers' errors or of an advertiser not completing his contract.

RECORDS FOR SALE

AACHEN CATHEDRAL CHOIR to Zürich Orchestra, plus light, pop and jazz sections; also extensive disc list. All microgroove recordings on our monthly list covered by unconditional money back guarantee, including those at very low prices indeed in our Bargain section. Generous allowance for perfect second-hand LPs in part-exchange against new records or equipment. All new records Parastat treated.—Details free on request to Record Specialities, Spalding Hall, Hendon, N.W.4. SFEedwell 3184.

A BARGAIN.—Free lists of top quality LP's, classical or popular and jazz. State which is required.—"The Record Exchange", 46 South Clerk Street, Edinburgh.

A BARGAIN. Many famous "vinage" sets (Purwanger, Weingartner, etc.), in collection of 78s. About 140 orchestral, chamber, instrumental. Good condition. Also "The Gramophone" "Record News," etc. Take top luck and collect the lot from Amersham, Bucks, for only £16.—Box No. 1674.

ABOUT 78 MONO LP's for sale below half price. Symphonies, opera, chamber, vocal. Mostly perfect condition. Some American not issued here. Also about 250 perfect 78s. £12. (Buyer must collect.) Appointment only.—CUN 4274, Stamp, 5 Loudoun Road, N.W.4.

A BRAND NEW LP list, including Stereos, Bargains, Gaiety, Opera, chamber, orchestral. Top artists, top condition.—The Gramophone Shop, 903 Dumbarton Road, Glasgow, W.1.

ABSOLUTELY THE FINEST LIST OF RARE VOCALS PUBLISHED MONTHLY. From 1900 originals up to present day. "Golden-Age" LP from 21st. Weekend. Gerhardt, Ansona, Tamagno unpublished, etc. Sooner or later practically every artist passes through our hands. Get this month's issue VOCAL-ART, price 1s. 4d., which also contains discographies and interesting information. Overseas rates for specimen copy one dollar, sent via Air Mail. Annual subscription 36s. (except Australia, 42s.).—James H. Crawley, 246 Church Street, Edmonton, London, N.9. Telephone: EDMONTON 7160. Please telephone for an appointment.

ALL AMERICAN LP's obtained from 35s. no customs charges. Prompt, reliable service. Complete catalogue 3s. 6d.—The Gramophone Shop, 903 Dumbarton Road, Glasgow, W.1. Kelvin 1967.

ALWAYS A LARGE SELECTION of perfect condition second-hand LP's for sale at Chelsea Record Centre, 203 King's Road, S.W.3. FLA 2536.

AMERICAN COLLECTORS' VOCALS.—Eterna, Scala, etc. Perfect condition. Bargain. Also Robeson, Oakley. Box No. 1542.

AMERICAN RECORDS obtained promptly. Lowest possible charges. Please write to Box No. 1241.

A SPRING SALE OF LP's. Many unusual and popular recordings at low prices; some on approval. Please see also Trade.—Kenneth Holman, Ondine House, Weybridge, Surrey (Weybridge 3788).

AS NEW.—Lohengrin (Bayreuth) 56s.; Karajan conducting Bruckner's 8th Symphony 50s.; Juan Tili; Zarzuela; Water Music Nutcracker. Toscanini conducting Medtels Prologo; Rhine Journey/Juan. Bruckner Mass (Forster). Beethoven 3rd Piano (Kochanov); Rachmaninov 3rd Piano (Horowitz); Tchaikovsky Pathétique (Mravinsky), 25s. each.—Box No. 1535.

COLLECTOR'S ITEMS of Swiss music never released 1925 thru 1949.—B. Ordowski, Box 121, Port Huron, Michigan, U.S.A.

DOLUKHANOVA sings Delilah. Lemeshew sings Lohengrin and Reizen sings "The Song of the First". Write for complete list of fabulous Russian operatic records available from Collets Direct Disc Service, 70 New Oxford Street, W.C.1.

FOREIGN RECORDS: Poulenc Carmelites 45s.; Rameau Platee 44s.; Poulenc/Hanson Organ Concerto 22s.; Malcolm Arnold 3rd Symphony 42s.; Jense Tourtel Russian Songs 22s.; Hovhanness 8s.; Varied Symphony 42s.; MacDowell 2nd Indian Suite 42s.; Thomas Tomkins Songs & Consort music 22s.—Box No. 1524.

FRENCH LIGUAPHONE SET. 45 r.p.m., complete, in exchange for complete Italian Liguaphone Course.—Box No. 1564.

H.M.V.'s. 50 Years' Opera. 5 volumes: Art of Carus 3 volumes, Carmen (Reiner), £3.—Box No. 1522.

LP COLLECTION FOR SALE, many items open to air, stereo included.—Dorothy, 71 Lightburn Road, Holford, Cambs. Lankashire.

PLAYED ONCE ONLY, 100 Classical and Light Stereos, also 600 Monos.—Ives, 110 Magdalen Street, Norwich.

RECORD BAZAAR.—\$9.00 from 1s. Also cheap EP's 12s. Write for lists.—1142/1146 Argyle Street, Glasgow.

SIBELIUS SOCIETY, Vols. 1-6, 21 each; Bruckner symphonies 5, 7, 9, 21 each; Pauri Requiem, 15s.; Bach Suites 1-4, 35s. complete; Rachmaninov Preludes 15s. 21; H.M.V. De Luxe Albums, 12-1n, 10s. "The Gramophone", July, 1944, to December, 1958, less February, 1960, also indices Vol. 28/31, 177 copies, £3 10s.—100, 21 Norman Way, N.14.

STEREOS played once on Decca P.V. Rheingold £4. Valmyrie, Act 1 £2 10s., Act 2 £2 10s. Brahms 1 Offman, Brahms 2 Silels, Tchaikovsky 4th Argenta, Inoff Curran, Archduke Canals, My Fair Lady, 27s. 6d. each.—Box No. 1558.

TEN THOUSAND immaculate classical 78's. 3s. each. Net free.—Send requirements Box No. 1548.

WE CAN OFFER the following classical records in perfect condition. Stereo: Chopin: Piano Con. 3, Van Cliburn, 25s. Brahms: Con. No. 2, Gilels Reiner, 25s. Tchaikovsky: Violin Con. Heifetz, 25s. Holst: The Planets, Stokowski, 25s. Berlioz: Symphonie Fantastique, Paris Conservatoire, 25s. Rimsky-Korsakov: Scheherazade, Ansermet, 25s. Beethoven: 7th Symphony, Oricon 100, Berlin Phil., 25s. Beethoven: Trio Op. 3 in C minor, Sonata for Piano and Cello, F. major, 1s. Mono: Brahms: Symphony No. 1, Boston Symphony, Munich, 25s.; Chicago Symphony, Kubelik, 25s. 6d.; Philharmonia, Guido Cantelli, 25s. Falla: El Amor Brujo, The Garden of Spain and other Spanish works, Rubinstein, 25s. 6d. Respighi: Fountains of Rome, Pines of Rome, Toscanini, 25s. Villa: The Seasons, John Corigliano, Guido Cantelli, 25s. David Ostrowski: "Encore", 25s. Borodin: Symphony No. 2 and Tchaikovsky Suite No. 1, Mitropoulos, 25s. Richard Strauss: Tod und Verklärung, Wilhelm Mengelberg; Till Eulenspiegel, Clemens Krauss, 25s. London Baroque Ensemble: J. Haydn, M. Haydn and Boccherini, Nixa LP5080, 25s. The Garden of Spain, 6d. extra. Many other month's advertised discs still available.—Broadway Electronics, 92 Mitcham Road, Tooting Broadway, S.W.17. BALHAM 3984 (two minutes from Tooting Broadway Tube Station).

WE ONLY SELL THE SAME LABELS as other people but we look after them much better than the majority. We also offer a super service and change our Brower New several times a week.—The High Fidelity Centre, 8 West Street, Dorking, Surrey.

WHETHER YOU SEEK USED OR NEW, the fastidious service of B.J. Records is available to collectors throughout the U.K. Lists, exchanges, equipment.—Postcard, House, to 58 Kings Road, Surbiton, Surrey.

EQUIPMENT, ETC., FOR SALE

ABSOLUTELY SUPERIOR DEMONSTRATION EQUIPMENT. Money back guarantee. Telefunken RT. 55 gm.; Wharfedale W3, £33; W17/PS, £9; Con. 300, £9; Lorrimer PM5, £18 10s.; Kelly Ribbon MK. II with crossover, £11 15s.; Decca FFS8 pickup, £18 10s.; Connorscer Ceramic Stereo £11 5s.; Garrard 301, £19 10s.; 4HP, £18 10s.; Collaro 4TR300 £13 10s.; Lenco QLS4700, £27 10s.; QLS4700, £23; 1st "Point One Stereo" Pre-amp £18 10s.; Stereo 20; 2nd: Rogers Cadet Amp., £8; Rogers HQ88, £35; Lenco SP241, £43; Dulci "Stereo eight" £19; Fair PA10's £21; Dulci Stereo Two", £8; Dulci SP44, £15. SPECIAL BARGAIN: Elco 300 Stereo/EP, £15. Con. 221: Jason FM Tuner self powered, £9; Jason RAZ, £18; Axiom 80, £17 10s. Midax 630, £8; 1st WB Junior Columns complete, 18 gm.; Collaro 3006, £8; Goodman Stereo Bowl and filter, £14; 1st Pickups, Tuners, Amplifiers, Crossovers, Tape Recorders, Motors, Speaker, Cabinets, etc., etc. Generous exchange allowances against new equipment.—Audio Repairs, 189 East Barnet Road, Barnet, Herts. BAR. M. Spectacular Stereophonic Demonstrations by appointment.

ACOUSTICAL CORNER RIBBON, fitted latest Axiom £40. Heard evenings 6.30 p.m.—33 Priory Court, Perry Road, E.6.

ACOUSTICAL QUAD C-11 CONTROL UNIT, as new condition, £10.—14b Woodgrange Avenue, London, W.5. Wm 3678.

AMPLIFIERS, Recorders, Speakers at bargain prices. Equipment by Quad, Leak, Rogers, Avantic, Pamphonic, Wharfedale, Goodmans, W.B., Brenell, Reps, Truvox, etc. No lists. State requirements. Hire purchase arranged. Full maintenance, guarantee.—High Fidelity Sales Equipment, 116 Birchhead Road, Hanley, Stoke-on-Trent. Phone 25154.

ARMSTRONG AF165, 10 watt amplifier with AM and FM tuners. P.V. sensitivity 1 mv. As new £32.—100m, 196 London Road, Twickenham, Middx.

A SOLID MAHOGANY L/S Cabinet (height 47 in., width 21 in., depth 13 in.), Wharfedale specification. Turnover, record below, O/12 four Lorens Tweeters, £23.—Stonegrove 7580, 58 Penhurst Gardens, Edgware.

NEW, Ronette binofield diamond stereo cart—1st Ronette stereo turnover, £2.—Legrande, Tredell Green, Gillingham, Kent.

AUDIOM 60, BASS REFLEX CABINET, crossover. Wharfedale Super ACS, £15 lot. Symphon 21 amplifier £8. Empress F.M. tuner £7.—21 Beverley Road, Colchester. Tel. 3854.

BANG AND OLUFSEN "Sterodyne II" Diamond Stereo Magnetic Pickup Cartridges from Denmark. Superb performance, £7 7s. Complete in Garrard TPA12 Transcription Arms, £11 10s. 6d. Decca Stereo Pickups £18 10s. and £18 5s. Quad 22 with one Power Amplifier, £41 10s. Audiometer 20 watt Amplifier and Pre-amp, £30. Harting Stereo Tape Deck, Telefunken Heads, £30. Most items guaranteed unused.—Balely, 12 Granard Road, Wandsworth Common, S.W.12. BAT 6236.

BREDMATIC 5D DECK, brand new, four heads, with Expert record amplifier, £72. Yorkshire.—Box No. 1554.

CABINET by Imhof (1958 "Trolleygram"): cut-outs for Quad pre-amp and Garrard 301. Fine condition. Cost £25. Inspection North Middlesex. £7—buyer collects.—Box No. 1533.

COLLARO MK. IV TAPE DECK, little used £14.—Pye, 38 Leazes Avenue, Chaldon, Surrey. Caterham 2879.

COLLARO TRANSCRIPTION FX PICKUP, with spare LP sapphire and Kelly diamond, both new and unused. £4/5.—Box No. 1531.

COLLARO 2000, Decca flask pickup in lockable cabinet, £28; Weatrite 3A/N tape deck in lockable cabinet, £30; Sound Sales "Precord", £18; Acoustical F.M. and A.M. Tuners, £20 each; two Axiom 80 Speakers, £14 each; two TQ100 Amplifiers (reviewed April, 1957) and HFN stereo pre-amp, £34; Cadenza microphones, £7. Offers considered. £155 the lot. Louth area. Owner going abroad.—Box No. 1563.

COMPLETE HI-FI EQUIPMENT in beautiful cabinet with room for 200 records and 50 tapes; Quad amplifier, 2000, F.M. and A.M. Tuners, Garrard 301 Turntable, B.J. Arm, Tannoy Pickup, Grundig TK830 3D Tape Recorder, with Quad Electrostatic Speaker, £190, o.n.o.—Box No. 1560.

COMPLETE HI-FI, £210. Collaro 3-speed transcription unit (diamond stylus). Rogers amp, pre-amp. Wharfedale 10 in. speaker. Cabinets. SEE, 6177.

CONNOISSEUR two-speed motor; tone arm with three fitted heads; B.J. Super Tone Arm and Leak Pre-amp.—Hadley, 6 Sanvino Avenue, Ainsdale, Southport.

DECCA FFS8 PICKUP, new. (Won't fit owner's cabinet) £17. Truvox senior radio-jack, perfect £2 10s.; Collaro transcription arm, FX cartridge (slightly used diamond LP) £4 10s.—Box No. 1544.

E.M.G. HANDMADE GRAMOPHONE, 3-speed, separate 12-inch speaker, mahogany cabinet. Available inspection Guildford. Offers.—Box No. 1527.

E.M.I. UNIVOX P.U., new, unused, £5 o.n.o.—Montague, 104 Maclesfield Old Road, Buxton, Derby.

EXCELLENT MAHOGANY/ROSEWOOD CABINET. Fitted Leak TL/10, 0.1 pre-amp, troughline tuner. Accommodation for transistor £50.—Box No. 1530.

EXPERT MONAURAL GRAMOPHONE, two "Expert" moving coil pickups for LP's and 78's. Garrard 301 turntable. Also "Expert" All Range Speaker. Both in perfect condition. Cost £220. Offers near £180 considered. Seen Chichester area.—Box No. 1535.

FERROGRAPH STEREO 88. Brand new, maker's guarantee, £75. Part of clearance sale.—Box No. 1570.

FERROGRAPH STEREO-AD with stereo head to convert 4A to 4S. Brand new, unused. Cost 31 gm. Sell for £25.—12 Woodlands Road, Ashdon-under-Lyne.

FERROGRAPH 2 A/N PERFECT, little used. Reel tape, splicer. Also Resio mic., stand, transformer, London.—Box No. 1530.

FERROGRAPH 3S/N with Stere-Ad. New October, 1958. Performance checked within specification by makers, October, 1959. Immaculate condition; one owner. Gear-operated counter recently fitted; brief-stop; splicer. Weatrite matching unit T.U./30-G for low impedance microphones. Lustraphone LD/61 high impedance microphones. Weatrite transformer 973 suitable for monitoring through stereo head (duplicate 973, unused, £11). Zip travelling cover for recorder. Cost £143. Demonstration North London. £90; purchaser to collect.—Box No. 1521.

FERROGRAPH 3A/NH, Resio, 15 LP tapes, £80. London inspection.—Box No. 1567.

FERROGRAPH 3A/N, 15 months, practically new. Offers over £50 invited.—Box No. 1568.

FERROGRAPH 71 inch and 15 inch Recorder Unit and power supply, £30.—38 Drayton Court, Drayton Gardens, London, S.W.10.

FOR SALE. Lowther moving coil unit with corner horn polished mahogany £20. Purchaser to collect.—Baines, Weybourne Hall, Holt, Norfolk.

GARRARD 4HF. Dulci Stereo two Dulci DPA10. New condition £30. Would separate.—Harden, Croydon 8158 evenings.

GARRARD 4HF. Collaro 47200. Stereo preamplifier. Monaural amplifier. Tuner.—Muston, 37 Sandy Lane, Petersham. Richmond 6622.

G.E.C. METAL CONE LOUDSPEAKER with Presence Unit in octagonal walnut cabinet for sale. In perfect condition, £18. Please telephone Hampton 6113.

GOODMANS AXIOM 150 II and Axielte. Both walnut cabinets. Ronette stereo cartridges, diamond stylus. Offers.—Stevenson, 81 Taswell Road, Drolivich.

GOODMANS STEREOGRAPHIC BOWL UNIT, £31. Complete with filter unit, £10.—Dixon, 36 Moorland Road, Burnley.

JASON MK. II STEREO AMP. £23. Can be seen and tried Wimbledon. Delivered London. Phone WIM 7103.

JASON PERFECT FM SWITCH TUNER by E.A.R. with Gram switch. Little used, £7.—Gibson, 30 Park Road, Abingdon 313.

LATEST GOODMAN'S TRIAXIETTE 3-way speaker unit. Mint condition. Free delivery Birmingham area. £10.—Box No. 1543.

LEAK DYNAMIC MK. II PICKUP, LP and 78 diamonds, transformer, £6.—Carr, 45 Circuit Lane, Reading.

LEAK F.M. TUNER—recently overhauled, £25.—Ashcroft, 90 Wood Lane, Isleworth 8175.

LEAK MK. II PICKUP, LP Head, transformer. As new. Preferably in Ireland. Phone Dublin 83278 or Box No. 1547.

LEAK POINT ONE TL/12 AMPLIFIER, variolope pre-amp, Connoisseur super lightweight pickup, two heads, three speed motor, polished cabinet, Decca corner speaker, £60.—Box No. 1529.

LEAK STEREO 20 AMPLIFIER and control unit, £39; Collaro tape transcriber and electronic pack, £20; Ecco car radio, £5; 461 Gramplan 15 watt amplifier/AM tuner, £20; Acoustia Cabinet, £5; Lorens tweeter 25s., Quad II Control Unit, £10.—Phillips, 9 Leopold Grove, Blackpool.

LEAK STEREO, £45, Goldring 600 in GL40 arm, unused, £7. Ronette stereo diamond, unused, £3. 2 Wharfedale SPB3's, £28 each, Telefunken 76K, £57. Garrard 301, £18, fabulous reception Edystones AM/FM self powered tuner £18 (cost £32). Quad switched M.M. tuner, £3, Goldring 550, £2.—Harris, 263 West Barnes Lane, New Malden, Surrey. MAL 9737.

LEAK TL/12 AMPLIFIER, also Rogers RD Junior amplifier £12 10s. each or £24 together. Both new condition.—Stewart, 11a Manor Road, Darlington.

LOWTHER PW2/PMS corner speaker, walnut, as new, £36.—Shott, Wimbledon 4494.

PICKUP ARMS. Goldring Jubilee transcription TR2 (16-inch) £5. Garrard TPA12 and spare shell 30/-, Goldring-Lenco L56 and spare shell £1.—Box No. 1522.

PYE AMPLIFIER, HFS/8, perfect condition. Accept £18 or near offer.—Box No. 1553.

PYE TUNER HFT111W (in cabinet), hardly used, perfect condition, £25. Phone: Crayford 24651 (evenings).

QUAD Electrostatic Speaker, £38; Quad II Control Unit, £10; Quad A.M. Tuner, £12 Sound Sales Phase Inverter Speaker with matching Tweeter top, £18. O.n.o.—Box No. 1580.

QUAD I checked and good, little used £15.—Buxton, Marett, Brinton, Melton Constable, Norfolk.

QUAD II CONTROL UNIT £16.—Shearer, West Foundation Manor, Crowborough, Sussex; or Avenue 4041 quiet hours.

RADIOGRAM comprising: Dynatron F.M. Tuner; separate Pack; Connoisseur HQ4 Amplifier; HQDP Pre-amp, three-speed variable Motor, Mark II; Super lightweight Pickup, two LP heads diamond one 78 head sapphire; also Auriol Pickup Control installed. Specially constructed four-door figured mahogany Cabinet, with record section. Separate corner speaker with Wharfedale 15 and Barker Duode 127 with crossover. Offers invited. Altrincham 1180 or 7 Bower Road, Hale, Cheshire.

R.C.A. AMPLIFIER and control unit, £23 10s. Kelly Ribbon tweeter, £4. B.J. arm fitted Goldring 500. £3 10s. Lustraphone mike, £2.—Yerbury, Hatt Common, Newbury, Berks.

RCA 20 WATT AMPLIFIER and Control Unit £17 10s. 10 in. Wharfedale Bronze PSB £4; WBT10 Tweeter £1 10s. Tel. Horley 3220.

RECORD PLAYERS, Tape Recorders, Portable Radios, leading makes of High Fidelity equipment. Cabinets and High Fidelity installations of all descriptions. You will save money by visiting us and enjoying the comfort in three demonstration rooms. Record Browerrie.—The High Fidelity Centre, 61 West Street, Dorking, Surrey.

REFLECTOGRAPH MODEL 300 in new condition recently checked by manufacturers. Only reason for sale is changing to stereo, £75.—F. W. Coppin, Kiln Lodge, Leverstock Green, Herts. Boxmoor 6103.

RONETTE STEREO TURNOVER CARTRIDGE, new, with diamond LP stylus, £3 3s.—Sullivan, Lower Wharf, Wallingford, Berks.

SCARCELY USED.—Quad II Main amplifier, £16 10s. Wharfedale 8/145, £5; Goodmans 5.000c crossover, £1; Axiom 150, £5; 3-speaker Sandfilled Corner enclosure, £5; Garrard Stylus Gauge, 10s. Stereo LP's. WANTED Quad A.M. Tuner.—2 Doddington Avenue, Lincoln.

STEREO EQUIPMENT: Audiometer Bracon amplifier, £24. Lowther Acousti Deluxe, £24. Standard model, £21 (or separately). Excellent condition.—Patterson, 9 Hubbard Road, West Norwood. S.E.27.

STEREO HI-FI EQUIPMENT, including Collaro 47/200 Stereo Cartridge, Stereo Twin Four Audio Amplifier, Jason switched Tuner (not kit) in cabinet. Perfect condition, £65. Two high quality horn loaded Speakers matches the above equipment. £45 the pair. Complete £100.—Phone: FRI 6111, Watson.

STEREO SYSTEM. Decca FFSS pickup, Connoisseur three speed turntable recently overhauled. Leak stereo point one pre-amp. 20 main amp. in cabinet. Two Tannoy 12 in. D.R., two Kelly ribbons Mk. II, two Kelly crossovers in W.B. cabinets (lined) £155 o.n.o. Demonstrations.—Heawood, 69 Lynton Road, Chesham, Bucks.

SUPERB LOUDSPEAKER SYSTEM. Wharfedale/Kelly Ribbon Mk. II, light oak. £30. Tannoy cartridge OL60 arm £12. Connoisseur Mk. II pickup complete £33. £6. Pamphonic 10 watt 1004 amplifier. £18. Wanted Leak pickups QUAD Electrostatic.—181 Beechwood Avenue, Coventry. Cov. 70854.

SUPERIOR REAL HI-FI EQUIPMENT. e.g.: Wharfedale W3, mint. £30; Quad Stereo, mint. £60; Garrard 301, mint. £18 10s.; Leak Stereo, unused, £47; Rogers HO88, mint. £30; R.C.A. PM, mint. £15 SPA 21, unused, £43; Decca FFSS, mint. £15 15s.; 9 cu. ft. corner. £40; Brunsell Mk. V, unused, £58; many others. S.a.s. specific requests: "Maxtone." 247 Church Street, Westhoughton, Lancs. Tel.: 2088.

TANDBERG 4 track recorder for Stereo record and playback. Condition as new and under guarantee. Original price £147, will accept £100.—Box No. 1548.

TANNOY VARI-TWIN MK. II stereo cartridge, virtually new in Garrard shell. £10.—Box No. 1538.

TANNOY 12 IN. DUAL CONCENTRIC in magnificent walnut corner enclosure £35. Attractive Console cabinet takes turntable Quad amplifier and tuner (or similar) record storage £10. Tel. Hove 33965.

TANNOY 12 IN. DUAL SPEAKER. £19, Connoisseur 2-speed motor. £8.—Dr. Evans, Bridge House, Stratford-on-Avon.

TAPE RECORDERS: High class Tape Recorder Amplifier complete with Collaro Studio deck, Magic Eye indicator, superimposed, radio and microphone mixing controls, volume and tone controls, together with microphone, reel of tape and spare spool. All ready to operate less cabinet and loudspeaker. Price £26.—Basilson Radio Co. Ltd., 73 Cricketers Lane, Herongate, Essex. Tel.: Herongate 214.

TO MAKE ROOM for expansion necessitated by increasing export sales, we have for disposal a quantity of cabinets incorporating bass reflex chamber; originally worth about £30. These cabinets are suitable for housing amplifiers, gramophone motor, tape deck or similar equipment. Offered subject to being unsold at £15 ex works. Finish walnut, size 33 in. high by 31 in. wide by 18 in. deep, depth of lid 6 in. Inquiries to Sound Sales Ltd., West Street, Farnham, Surrey. Farnham 6461.

TWO PERIPHERALS. Wish to sell one. New 4A/N 65 gns. Phone: Northampton 2232.

TWO NEW TANNOY 15 in. Monitors (ARU loaded) in beautiful Sapele cabinets. Photo. (£44 each). Ortofon stereo arm. Perfect. £9.—Box No. 1539.

TWO QUAD ELECTROSTATIC LOUDSPEAKERS. Little used, perfect condition, £38 each.—34 Spencer Road, Twickenham, Middlesex.

WHARFEDALE SUPER 8/CS/AL in walnut baffle; choke volume control; crossover unit; all 3-ohm with matching transformer. Makes ideal tweeter unit. Perfect £7.—Madill, 9 Glenpark Avenue, Thornliebank, Glasgow.

WHARFEDALE SUPER 15CS in sandfilled corner cabinet, 55 in. high, unpollished veneer. Goodman 12 in. in ARU loaded cabinet.—39 Valley Drive Brighton, S.

WHARFEDALE 10 in. bronze in reflex cabinet, also Super 3 in cabinet with VC. Well cared for. Total cost over £30, take £17. Phone: Didsbury, Manchester. 3259 evenings 7.30-9.30.

WHI012, T10 and crossover in tuned reflex cabinet. £12 o.n.o.—Fanchen, 51 Larkspur Terrace, Newcastle/Tyne, 2.

RECORDS WANTED

ADVERTISERS ARE ANTEATERS.—We are never knowingly overbid for any quantity of perfect LP's. Send securely polythene packed for cash by return to: Record Specialities, Spalding Hall, Hendon, N.W.4. SPBedwell 3784.

A BARGAIN OFFER. 12-in. LP 23s. Several discs or entire stock. Records of all kinds wanted. Top cash prices.—The Gramophone Shop, 903 Dumbarton Road, Glasgow, W.I. Kelvin 1967.

A BETTER OFFER. 25s. 6d. each for top-grade LP's others pro rata. Classical, Jazz and Popular. Please send details first.—Ives, 110 Magdalen Street, Norwich.

ABSOLUTELY TOP PRICES IN THE WORLD PAID FOR RARE RECORDS. Send details of discs, price if possible, and condition. We purchase records from any place in the world. From a single disc to a complete collection purchased if of interest. Try me first and see! For a square deal write: James H. Crawley, 246 Church Street, Edmonton, London, N.9. Enquiries. Or telephone: EDMonton 7760 for an appointment.

A GOOD CASH PRICE or a better exchange offer for your classical disposals—must be perfect. Please send carefully packed for quotation.—B. J. Records, 89 King's Road, Surbiton, Surrey.

AL BOWLEY records wanted by collector. Solos. Dance Band, Vocals, etc. British and Foreign issues.—Barrie, 14 Glamis Drive, Southport.

ALL CLASSICAL LP's Mono, Stereo. We specialize in and particularly require lesser-known music, deleted and foreign recordings and recent issues of all kinds. As our standard of condition is high, however, we accept only perfect copies, for which we pay highest prices, especially in part-exchange for new and used LP's. Also vocal and certain other 78's. Please send list first—we promptly submit provisional offer and packing instructions. Large quantities and dealers' surplus collected. Callers by appointment only.—Kenneth Holman, Ondine House, Weybridge, Surrey. (Weybridge 3788).

ALWAYS WANTED.—Classical 12-in. long-playing records, perfect only, quantities collected anywhere.—"The Record Exchange", 46 South Clerk Street, Edinburgh. Phone 46632.

ANY CHARLES DRAFER RECORDS.—Negus, Sandon House, Maids Moreton Road, Buckingham, Bucks.

BALKAN PRINCESS, Girl from Utah, Going up. More, We're all in it. Kitty the Telephone Girl, also other pre-1930 Revues.—Armstrong, Hillboro, Sandgate, Folkestone.

BERLIOZ Symphonie Funebre et Triomphale Nixa LLP4040, Russell Brown, Sadler's Wells, Rosebery Avenue, E.C.1.

BUSCH AND BUDAPEST pre-war Beethoven quartets. Perfect condition.—Please state price.—Box No. 1541.

CAROSIO IN LE RE or Le Roi. Souza, LX3149. Dorothy Kirstein, Vic. 12-0999. Good condition.—Box No. 1449.

CHARLIE KUNZ records: Decca F7435, F7177, F7746, F7792, F7957, F7988, F8100, F8414, F6732, F6782, F6864, F7217, F7653, F7643 and F7980 with orchestra.—Box No. 1573.

DOUBLE DAMASK. H.M.V. B.4314.—Shaw, 23 South Park Road, Harrogate.

ELISABETH SCHUMANN: H.M.V. DA1562, Polydor Magic Flute—Ach Ich Fühls. Hush: H.M.V., DB5522, 5596, 4488, 4430/1; DA 4456, 4439, 4463. Erb: DA5626. Empty Album Wolf Society.—Philip Young, 23 Kingsbury Square, Aylesbury, Bucks.

"FAUST" RECORDS, in good condition. Caruso DM115 or 2-03400, Scotti 2-052003 or DB423, and DB668, Journet DA167 and 032036 or DB308, Farrar DB243, Farrar and Journet 2-034004.—Wintle, 29 Abbey Road, Oxford.

FRENCH LINGUAPHONE SET. full details to Foster, 24 Wolverhampton Road, Willenhall, Staffs.

FRENCH LP's, MINT COPIES only: V&M FJLP5026 (Honegger), FCP337 (Honegger) and FCP438 (Villa-Lobos), Decca LX3032 and 3134 (Brahms), Pathe DT1009 (Honegger), Philips A.01105 (Prokofiev), Russell E. Oppenheim, 401—Ridgemont, San Antonio 9, Texas, USA.

GIGLI Mefistofele 7-52110; Torca 7-52114 or 64881, 7-52115 or 64855; Gioconda 2-052142. Duets—Romeo AOSB88; Forza/Gioconda AOSB49; Boheme/Pescatori AOSB86. Songs: DA1658, 5414, 5500. Any Koshetz.—Box No. 1566.

GIGLI. Top prices offered for all acoustical and early electrical recordings, photographs, memorabilia in excellent condition.—Beeny, 8 Wembley Way, Monks Park, Wembley, Middlesex.

ISOLDE MENGES D767-771 Beethoven Violin Concerto.—Leigh-Hunt, Southern Cross, Penponds, Camberno, Cornwall.

I TAKE CLASSICAL 78's in part-exchange for new LP's. Send details and s.a.s. for reply.—Box No. 1550.

ITALIAN LINGUAPHONE with book. Good condition. Dorward, 20 Gafferty Street, Glasgow.

KREISLER DA262, 263, 264, 268, 273, 278: DB815-818, 1110, 3234-3235, Leigh-Hunt, Southern Cross, Penponds, Camberno, Cornwall.

MODERN ITALIAN LINGUAPHONE 78's wanted.—Tait, 124 Hampton Road, Twickenham, Middlesex. (POP. 5112).

OISEAU-LYRE: Francaux Couperin Harpsichord Records; also NEP 50025, Gerlin 50032, Handman 50078; Dufay Mass; Nixa; Scarlati Valenti.—Silverden, Northiam, Sussex.

ORCHESTRA MASCOTTE 10 in. Parlophone, State titles and condition.—Padmore, 7 Newhall Street, Birmingham.

FACHMANN: G. and T. 5566, 5568; H.M.V. D264, 835, Col. L1009, 1124, 1131. State condition and price.—Box No. 1572.

"PAINT YOUR WAGON" LP Broadway cast. Good condition.—Wood, 31 Hillway, Westcliff-on-Sea.

PIANISTS. Camden art of Lhevinne, Baret Isamey, Kentner Lipounov Transcendental studies Backhaus Chopin Op. 25 (78s). Borovsky Transcendental studies. Friedman and Hofmann also wanted. Fine condition only, state price.—Box No. 1556.

RECORDS BOUGHT, sold, exchanged, (not 78's). Fowler, 264 Vauxhall Bridge Road, S.W.1. (Callers only).

RICHARD CROOKS. 78's "Ah Moon." Camden LPs Oratorio airs. Also American LP's.—Box No. 1561.

RICHARD TAUBER "Never Say Goodbye" R02045. Carter, 30 Hubert Road, London, E.6.

SOLOMON. Rhapody in G minor. H.M.V. C684 good condition.—Barber, 50 Broughton Road, Bamber.

UP TO 27/6 ALLOWED for perfect classical and light LP's against the purchase of new ones. Send details and s.a.s. for reply.—Box No. 1551.

WANTED. Aida, Monon Lescaut. With Jung Bjorling. Original H.M.V. or Victor issue. Must be in perfect condition and in original box.—P. Evans Flat 1, Clifford Court, Gordon Road, Cardiff.

WANTED: GRACE FIELD'S RECORDS: What God Am I Without You? Waiting In Old Vienna: A Few Day Out; John Willie's Farm; Just A Catchy Little Tune; Love, Wonderful Love; If I Should Fall In Love Again; Film Waltz Songs; Look Up and Laugh Melodrama; Contact Eric Braun, 49 Cophall House, Cophall Ave. E.C.2.

WANTED. Grieg/Arensky. Capitol CTL7022. Must be good condition. State price.—Box No. 1546.

WANTED: John McCormack H.M.V. 78's. DA446, DA680, DA932, DA946, DA1172, DA1343, DA1391, DA1392, DA1429, DA1478, DA1533, DA1806, DB832, DK123.—John Collins, 24 Stearns Road, Belmont, Mass. U.S.A.

WANTED PRE-RECORDED stereo tapes. Details to Stevenson, 81 Tagwell Road, Droitwich, Worcs.

WANTED. Secondhand set Linguaphone Records Portuguese Course. Write Mrs. Bannerman, Borealis of Southwick, Southwick by Dumfries.

WE BUY ANY QUANTITY, perfect condition, secondhand LP's or part exchange against new LP's. Best prices paid.—Chelsea Record Centre, 293 King's Road, S.W.3. FLA 2596.

25/- PER RECORD offered for Classical LP's especially recent issues and Stereo. Must be in good condition.—Box No. 1518.

EQUIPMENT, ETC., WANTED

ACOUSTIC GRAMOPHONE, preferably Expert Senior or EMG Mark XB, good condition.—Box No. 1557.

ACOUSTICAL QUAD I main amplifier in good condition.—Box No. 1545.

AMPLIFIER, TUNER, SPEAKERS, pickup, turntable cabinet, either separately or as whole unit wanted, also Heals chairside cabinet.—Harris, 363 West Barnes Lane, New Malden, Surrey, MAL 0737.

A WATTS "PARASTAT" wanted. Price and condition please.—Box No. 1525.

BEST ALLOWANCES FOR MODERN EQUIPMENT in part exchange for new. Send details and s.a.s.—Box No. 1552.

DECCALIAN RECORD PLAYER in good condition. Cross, 31 Abbey Mill Lane, St. Albans.

E.M.I. 3835 STEREOGRAPHIC TAPE DECK, with Control Unit. Perfect condition.—Box No. 1524.

FERROGRAPH WANTED or equal quality recorder—50 Higher Kings Avenue, Pennsylvania, Exeter.

LOWTHER VOIGT DOMESTIC CORNER HORN with PM2 or PM4 drive unit.—Faiman, 2 Manor House Drive London, N.W.6. Willesden 1587.

MONAURAL AMP AND PRE-AMP. Quad, Rogers Leak. Also P.M. Tuner. Recent.—Phone CLH 105, London.

PICKUPS (TWO) FOR FIBRE NEEDLES. Large or small size. Fixed or plug-in heads, good condition essential.—Box No. 1532.

PYE MOZART AMPLIFIER and FM tuner. Write: Bucknill, 141 Gloucester Road, S.W.7.

TAPE DECK, tape pre-amp, mixer unit, microphone and transistor portable recorder.—Box No. 1558.

WHARFEDALE SPEAKERS Super 3/8/10/15, Phase WIM 7103.

MISCELLANEOUS

ARE YOU A HAYDNITE? At long last, the details summary of the best recorded music of this neglected composer will soon be ready. Details from.—Box No. 1565.

AUDIO SPECIALIST AND CONSULTANT. Repairs and modifications.—D. Phillips (late Expert Gramophone), St. Anthony, Murley Crescent, Bishopscote Devon. (Tel. 326.)

"THE GRAMOPHONE" POPULAR RECORD CATALOGUE

MASTER EDITIONS, VOLUMES 1, 2, 3, 4 and 5 (Price 3/6d. each) and JANUARY 1960 SUPPLEMENT (Price 2/6d. each) ARE NOW AVAILABLE FROM STOCK

EASIBIND CASES TO HOLD THESE MASTER EDITIONS AND ONE COPY OF "THE GRAMOPHONE" POPULAR RECORD CATALOGUE, ARE ALSO AVAILABLE FROM STOCK. RETAIL PRICE 17/6d.

Trade enquiries:

"THE GRAMOPHONE" 70 CHARLOTTE STREET, LONDON, W.I.

Telephone: LANgham 1921/2



MEMBER OF THE
AUDIT BUREAU
OF CIRCULATIONS

This Journal offers the largest audited circulation of any monthly gramophone magazine in Europe

The average net sale for the period July to December, 1959, was 70,633 copies

81/85 98 Weymouth Terrace, off Hackney Road, LONDON, E2. Telephone: SHO 5002
Showroom hours: Monday-Saturday, 9.30 to 5.30.
Late night Wednesday, 7 p.m.
Directions: No. 6 bus from Liverpool Street station to the Odeon, Hackney Road, walk back two turnings.
A. L. STAMFORD LTD. (DEPT. R16.)

NEW MAX ELECTRONICS

for London's Finest Bargains in electronic and radio equipment. Also Largest Selection of Tape Recorders in the U.K. Also in stock 500 shop soiled and H.P. reprocessed TV sets in all sizes. All guaranteed.

220 Edgware Road, London, W.2.

Tel.: PAD. 5607

FRUSTRATED EXPORT ORDER OF TAPE RECORDERS

Royale—3 speed tape recorder latest Collaro Mk. IV tape decks $3\frac{1}{2}$, $7\frac{1}{2}$, 15 i.p.s. or mixing and superimposing, separate bass and treble controls. Input for mike radio monitor and ext. speaker. Made to sell at 67 gns. Our Price 47 gns. Deposit £5.5.0. 12 months to pay at £4.0.9. or 18 months at £2.16.5 a month. Price includes mike, tape and extension lead.

Stella-Philips Hi-Fi 3-speed recorders, brand new. Listed at 63 gns. Our price 49 gns., complete with mike, tape, etc.

3 speed recorder with the very latest Collaro studio tape deck, speeds $1\frac{1}{2}$, $3\frac{1}{2}$, $7\frac{1}{2}$ i.p.s. Output 4 watts. Input sockets for mike, radio diode connection, L.S. and gram. P.V. beautifully styled case. Weight 24 lbs. complete with mike, tape at 35 gns.

TAPE DECKS

The Latest Collaro Studio Tape Deck. 3 motors, 3 speed $1\frac{1}{2}$, $3\frac{1}{2}$, $7\frac{1}{2}$ i.p.s. With rev. counter and takes $7\frac{1}{2}$ " spools £14.15.0 Complete amplifier to suit studio deck £10.10.0 Collaro Mk. 4, 3 speed tape deck. List £25.0.0. Our Price £17.15.0 Amplifier for MK Deck £12.10.0. Latest B.S.R. Monardeck $3\frac{1}{2}$ i.p.s. $5\frac{1}{2}$ " spool £8.19.6 Amplifier to suit £10.10.0.

R.C.A. Super Hi-Fi amplifier and pre-amplifier. List £45. Our Price £29.0.0.

R.C.A. F.M. Tuner. List 24 gns. Our Price £18.0.0.

R.C.A. Variable Reluctance Hi-Fi pick-up. List £15.0.0. Our Price £7.10.0.

Decamatic 5 watt Hi-Fi amplifier including 6" x 8" elliptical speaker £4.10.0.

RECORD CHANGERS

B.S.R. U.A.8, 4 speed mixer auto-changer ... £6.15.0

Collaro Conquest 4 speed auto-changer ... £7.10.0

Garrard RC, 121/D changer monaural ... £10.10.0

Garrard RC, 121/D changer monaural and stereo ... £12.0.0

Garrard RC120 Mk. II, 4 speed autochanger ... £8.10.0

Garrard TA-KMII, 4 speed Hi-Fi non-autochanger ... £8.0.0

Philips Super Hi-Fi 4 speed changer push-button operation ... £14.0.0

Philips 4 speed non-auto precision engineered stereo and monaural Collaro 4T-200 Transcription Unit TX88 cartridge ... £16.10.0

B.S.R. TU9 4 speed non-auto with pick-up ... £4.10.0

H.P. and credit terms available on all goods over £10. Enquiries welcomed on all types of electronic goods.

TRADE

Rates for this section—nineteen pence per word—with a minimum charge of nine shillings. Goods advertised in this section are available to all readers.

AACHEN CHAIR TO STRAUSS.—All LP's purchased up to 25s. 6d. paid. Classical, Jazz, Light Music. Must be in good condition.—110 Magdalen Street, Norwich.

A BALANCED LIBRARY may be built up from my list of mostly perfect LP's. Classical, Jazz and Popular.—Ives, 110 Magdalen Street, Norwich.

A BARGAIN BASEMENT.—1,000 classical LP's, including stereo. Top artists, top condition. Catalogue.—The Gramophone Shop, 903 Dumbarton Road, Glasgow, W.1.

A BARGAIN OFFER for your record disposals, 12 in. LP 23s. Several discs or entire stock. Records of all kinds wanted. Top cash prices.—The Gramophone Shop, 903 Dumbarton Road, Glasgow, W.1. Kelvin 1967.

ABOUT TIME I advertised the fact that I supply all makes of new LP's approx. with inner and outer polythene sleeves, post free. Overseas tax free. Large stocks of books and vocal discs. Regret list temporarily suspended. Inquiries welcomed.—Renton, 25 High Street, Leamington Spa, Warwick.

A CATALOGUE OF CLASSICAL LP's on request. We invite all serious collectors, libraries, schools, societies, etc., to write or for our large, restyled current issue. It is posted free, without obligation, and contains the usual comprehensive selection of guaranteed recordings, including many unusual and deleted works. In addition are details of our many services, including the post-free 25s. LP service with several advantages: quantity and student discounts; part-exchange schemes of LP's and equipment; P.T.-free export service, etc. Callers by appointment only.—Kenneth Holman, Ondine House, Weybridge, Surrey (Weybridge 3785).

ALL AMERICAN PUBLICATIONS SUPPLIED.—Year's subscriptions "High Fidelity" 50s., specimen 5s. "Audio 35s., specimen 4s. Complete catalogue free.—Willen Ltd. (Dept. 15), 9 Drapers Gardens, London, E.C.2.

ALL AMERICAN LP's obtained from 35s., no customs charges. Prompt, reliable service. Complete catalogue 3s. 6d.—The Gramophone Shop, 903 Dumbarton Road, Glasgow, W.1.

ALL JAZZ.—Popular, Classical LP's purchased; up to 25s. 6d. paid.—Ives, 110 Magdalen Street, Norwich.

ALWAYS WANTED.—Classical 12-in. long-playing records, perfect only, quantities collected anywhere.—"The Record Exchange", 46 South Clerk Street, Edinburgh. Phone 46632.

AMERICAN LP's available to order (new) if not in stock. Price list 6d. Schwann LP catalogue 3s. 6d., post free.—International Record Library, 26 South Anne Street, Dublin.

CARDBOARD RECORD COVERS.—Prices per dozen, 12-in. 2s. 6d., 10-in. 2s. 3d., 7-in. 1s. 6d., available in red, green, light blue, dark blue and buff bindings. 7-in. polythene lined covers in assorted colours, 3s. 6d. per dozen. 12-in. white polythene lined covers 6s. 6d. per dozen. For orders below £1 please add 1s. 6d. carriage. Over £1 carriage free. Trade enquiries and price lists available from M. Young & Co., 194 Drayton Park, N.5. CAN 2296.

EDITING AND DUBBING SERVICE for Magnetic Tapes. Discs cut. Mobile recording unit available.—Millar Thomson, 112 Alcester Road South, Birmingham, 14. HIGHBURY 1214.

GRAMOFILM (F).—Polythene inner sleeves of novel design for maximum protection—prices per pack of one dozen: 12-in. 4s., 10-in. 3s. 6d., 7-in. 2s. 3d. Gramopoo Anti-Static 3s. 6d. per bottle. The new Gramophone record sponges 2s. 7d. each. The only real cross-industry system: Gramofilm de luxe, 18s. 6d. each, and Gramofilm Juniors 9s. each. Also Gramophone Polythene outers in all sizes, obtainable from your usual dealers. Ask them for our goods—do not write to us.—Franel Laboratories Ltd., 117 Venerley Court, London, W.9.

HIGHEST CASH PRICES PAID for long-playing records, perfect condition essential. Generous allowances for part exchange. We have a large selection of secondhand records, guaranteed perfect, and which may be heard before purchase. Whilst we do not issue lists we accept customers' wants lists. We are one minute from Notting Hill Gate station. Open daily until 6.30. Thursday until 1 p.m.—Gate Bookshop, 1 Ladbroke Road, London, W.11. Park 5108.

HITLER'S INFERNOS.—Marching Songs of Nazi Germany, 12 in. LP. 45s. 6d., post 1s. plus 12s. 6d. duty and P.T., payable on delivery (if charged).—International Record Library, 26 South Anne Street, Dublin.

LIMITED QUANTITY shop soiled high fidelity equipment, guaranteed, Rogers corner horn £10 10s. Connoisseur three-speed motor £22 10s. Garrard 301 motor £21. Collaro transcription p.t. £4 5s. Rogers Junior Amplifier £23. Leak TL12 and point one plus £25. Rogers self powered FM tuner, £20. Armstrong FM tuner £13 10s. BJ Top tweeter £4 10s. Wharfedale SPB/3, £33 10s. Goldring 500 p.u. diamond £7 10s.—Gate Bookshop, 1 Ladbroke Road, W.11.

LIVERPOOL RECORD EXCHANGE LTD., 18 Houghton Street, Liverpool, 1. invite music lovers on Merseyside and elsewhere to call and see an extensive stock of second-hand LP's and 78's. Used LP's bought. Send a list and we will quote. We stock Belandisc and Olympia issues. Hours: Monday-Friday 11-4, Saturday 10.30-5.30. Phone: Royal 7728.

OPEN DAILY (except Thursday) for buying, selling and exchanging classical LP's, Hi-Fi equipment and tape recorders. Send details of what you wish to sell, or write for list of good second-hand items.—H. G. Harridge, 8 Moor St., Cambridge Circus, W.1. GER. 7108.

OVERSEAS COLLECTORS are warmly invited to call and inspect the huge collection of vocal rarities at the address below. Please telephone for an appointment. Lists sent to all parts of the world for one dollar per copy via Air Mail.—James H. Crawley, 246 Church Street, London, N.9, England. Telephone: EDMonton 7760.

RAPID RECORDING SERVICE. 78's and LP's from your own tapes. Master Discs and Pressings. Recording Studio equipped with Bechstein Grand. Facilities Studios with or without accompanist.—Mobile Recording Van. "Off the Air" Service, 21 Bishops Cleeve, Walthamstow, E.17. COP. 3889.

R.C.S.—Rare Operatic, Vocals, De Resnais, Scotti Scaraciari, etc. Unbreakable Vinylite 78's. Huge selection classical 12 in. at 3s. 6d. No lists. Callers only.—Morris Record Bargain Shop, 3 Tottenham Street, W.1 (near Goodge Street Underground).

ROCOCO RECORDS.—Reissues on LP of great vocal records of the past. Francesco Marconi, Nordica-Fremstad, Margarethe Siems, Sobinoff, Scaramberg, Melia Caruso, Schumann-Helk, Gigli, Ruffo, etc.—Appl. 2098 Yonge Street, Toronto, Ontario, Canada, or 9 Trafalgar Street, Brighton, England.

SPECIAL PURCHASE! 1,800 ft. Agfa-Wolfen LP tape on 7 in. spools, only 32s. 6d.; 1,200 ft. 7 in. Ferragut 28s. 6d.; P. & P. 1s. 6d. send for complete list of Tape bargains (including American Audio tape, Bar etc) and list of new and second-hand tape recorders.—E. C. O. Kingsley & Co., 132 Tottenham Court Road, London, W.1. EUSon 2609.

TAPE DISC. Standard, Microgroove, Stereo tape copying. Fully mobile. Studio facilities. E.M.I. The equipment used.—John Hassell Recordings, 21 Nares Road, Barnes, London, S.W.13. RIVERSIDE 7150.

TAPE DISC TAPE transfer, copying. If quality and durability matter (especially with LP's from your precious tapes), consult Britain's oldest, most experienced transfer service. Modern studio (for audition recordings), mobile facilities, stereo tape copying.—SCOTLAND NEWS, 10 Clifford Street, London, W.1. REG 2745.

TAPES? (American super Mylar and others.) Consult Sound News before buying. Their terms are exceptional. Address above.

"TAPE TO DISC" 33, 45, 78, s.a.s. for inde.—Omega Recording Company, 112 Sunningbank Road, Potters Bar, Middlesex. Tel. 6428.

TAPE TO DISC RECORDING.—Microgroove LP from 25s. 6d., 78 r.p.m. from 11s. Also 45 r.p.m. 45-hour service, s.a.s. for comprehensive leaflet to: A. D. Marsh, "Deroy" Sound Service, Little Place, Moss Delph Lane, Aughton, Ormskirk, Lancs. Tel.: AUG 3102.

VOCAL-ART—the only monthly journal for Record Collectors. Rare records from 1900 originals to the present day. Overseas collectors welcomed, but telephone first.—James H. Crawley, 246 Church Street, Edmonstone, London, N.9, England. Telephone: EDMonton 7760.

JOHN LIONNET & CO. LTD.

17 CHARING CROSS ROAD, LONDON, W.C.2

TRA 5575

DEMONSTRATING

BAKERS
'selhurst'
RADIO

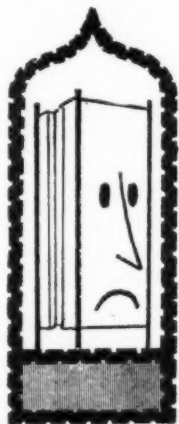
THE 12" ULTRA DE LUXE



For 20-20,000 c/s Full Range Listening

GOODSELL Stereo Amplifiers
WOOLLETT Transcription Gramophone Equipment
and the BRADFORD Baffles

Amplify? Ugh!



*"Wow! You should
hear what I've had to
amplify lately... all
those noises from records
full of scratches
and shelf-dust.*

*I wish my owner
knew about
Record Specialities!"*

Do you know about this service for the
world's most fastidious collectors?

NEW RECORD SERVICE

- All records treated by Parastat.
- Certified Unplayed and perfect.
- Unconditionally guaranteed and post free.
- Double-sealed in polythene.
- Every label available.
- All overseas orders over £5 are despatched post free.
- All overseas orders are tax free.
- All parcels over £10 value are insured free-of-charge.

The Unique Record Specialities Library

Limitless. Your choice is bought from current LP classical catalogues—and you may have as many records as you want on loan.

Economical too... Stereo records are loaned at normal charges—approximately 1/- per week per record.

For prompt attention to your orders—and for full details of all our services—write or telephone now

RECORD SPECIALITIES

A service for the collector

SPALDING HALL · HENDON · LONDON NW4

ENGLAND Tel: SPEEDWELL 3784

Personal callers are welcome—but please telephone for your appointment

* **STAND** *
* **No. 55** *
* **DEMONSTRATION** *
* **ROOM No. 217** *
* **at the** *
* **AUDIO FAIR** *



for
the
sheer
joy
of
better
listening

Pamphonic

for Sound - NATURALLY!

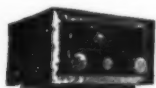
PAMPHONIC REPRODUCERS LTD

17 Stratton Street, London W.1 Phone: Grosvenor 1926

See and hear this **Audiomaster** Star Equipment!

Audiomaster**Brecon Stereo Unit**

8 watts per channel. Distortion 0.5% at 6 watts, 1% at 8 watts, response 40 c/s—15,000 c/s ± 2 db. For Cabinet or panel mounting.
£33.15.0

**Audiomaster Mono Tape Amplifier**

A complete SELF-POWERED tape amplifier
£26.14.0

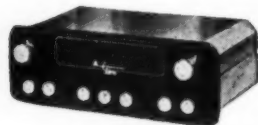
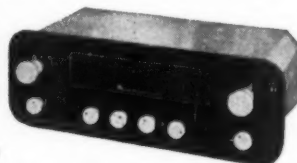
Audiomaster Stereo Tape Amplifier

For use with the Harting deck using Telefunken heads. Amplifier contains two record channels easily monitored by a 1-inch Cathode Ray Tube.
£33.15.0

**Audiomaster****'Colwyn' Stereo Amplifier
and Pre-Amplifier**

A new pre-amplifier with a very full specification at a modest price. Input sensitivity is high enough for any magnetic pickup but a handy switch enables crystal pickups to be used without further adjustment.

Approx. £29.9.0 each

**Audiomaster****'Conway' Stereo Control**

Plays direct from tape heads with a sensitivity of 2 mV.
£28.10.0

The Audiomaster range offers new products, carefully designed to offer maximum interchangeability, with new finishes, new high performance standards. Make sure your listening plans for 1960 include Audiomaster. Write for full specifications and literature now.

W. & n. electronics LTD

80-82 Uxbridge Road, Ealing, London, W.13
Telephone: EALing 4774 (3 lines)

GRAMOPHONE

RECORD REVIEW

1959
(STEREO)
YEAR BOOK

CONTAINS

1) REVIEW INDEX

This embraces every issue of *Gramophone Record Review* from November 1958 to October 1959 inclusive and covers every article published and every record reviewed (with both mono and stereo numbers) by the critics listed below.

Neville Cardus
Joan Chissell
Scott Goddard
Dyneley Hussey
Arthur Jackson
Malcolm Rayment
Colin Wilson

Ernest Borneman
Norman Del Mar
Alec Harman
Burnett James
Donald Mitchell
Humphrey Searle
Etc., etc.

2) STEREO CATALOGUE

Interpolated with the review index there are details of every stereo record we can trace both before and after those under review in the past year. The 1959 YEAR BOOK is therefore the first FULL STEREO CATALOGUE.

3) STEREO VOCABULARY

The language of stereo has greatly increased the technical vocabulary. Donald W. Aldous has compiled an 8,000 word glossary which appears exclusively in the 1959 YEAR BOOK.

PRICE

5/- OR 5/6 POST PAID AND PACKED FLAT FROM THE PUBLISHER

ORDER FORM

To:

RECORD REVIEW LTD.,

ST. AUSTELL, CORNWALL

Please post me "Year Book, 1959". I enclose 5/6d.

NAME.....

ADDRESS.....

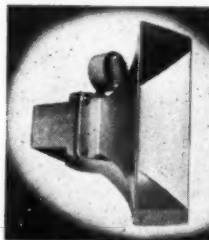


Stanley Kelly has designed outstanding Audio Products (many currently marketed by various well-known Companies) for over 30 years. His fervent faith and insistence on Quality for production are legendary. The S K trademark has now been adopted for all products designed and manufactured by Stanley Kelly at Romagna Reproducers. It is your guarantee of Quality of purpose, design and production. S K for Audio Quality.

THE KELLY RIBBON H.F. LOUDSPEAKER MK. II

"I know of no other Tweeter on the market which I should prefer". Thus comments a leading technical authority. The Ribbon Loudspeaker is acknowledged the most successful method of reproducing the higher audio frequencies. Who better than Stanley Kelly to provide the practical reality? Who else would think of providing a genuine Response Curve with each Unit taken from the actual Specker? The brief specification will whet your appetite, as the Ribbon Mk. II is suitable for all domestic Monaural and Stereophonic installations.

Post the coupon below for full information.



Brief specification:
Frequency Range: 2Kc/s to 20Kc/s within -1 & + 2dB.
2-Micron Aluminium Ribbon (shock-resistant, reducing distortion)
Built-in matching transformer.
Power capacity: Up to 10 watts maximum.
Impedance: 15ohms nominal
Dimensions: 9" x 5 1/2" x 9"
Weight: 9 lbs.
Finish: Silver Grey

Price 10 gns.

ROMAGNA REPRODUCERS

ENFIELD * MIDDX

All enquiries to: K. H. Willman & Co. Ltd.,
11 Blackford House, Sutton, Surrey Phone: Vigilant 3700

Please send me full details of the Kelly Ribbon H.F. Loudspeaker

NAME
ADDRESS
CITY

Name

Address

DaR360G

CONSISTENTLY RELIABLE



Since they were first introduced in Gt. Britain Goldring Lenco GL 58 gramophone motors have flowed steadily into the homes of hi-fi enthusiasts and music lovers throughout the country . . . and into the studios of many professionals.

The many reports we have had on their virtues and special features may all be summed up in two words: "Consistently Reliable".

The GL 58 is now very firmly established as a popular choice at an economical cost.

For monaural reproduction . . . the Goldring "600" or "580" Variable Reluctance Cartridges. For stereo . . . the Goldring "700" Cartridge.

HI-FI EQUIPMENT by Goldring

Goldring Manufacturing Co. (Gt. Britain) Ltd.
486-488 High Road • Leytonstone • London E.11
LEYtonstone 8343

—and now the Viking Reflex Corner Enclosure

This was designed in conjunction with Goodman's Industries Ltd., for their 8-in. Axiette. By means of the tuned port the bass response reaches down to 40 c/s and is satisfyingly flat all the way up to 15,000 c/s. The cabinet is constructed entirely of $\frac{1}{4}$ in. chipboard and lined throughout, so that resonance or boom is virtually eliminated. There are additional cut-outs for a 10 in. speaker and a tweeter (blanked over until required).

Dimensions: 32 in. high (including 6 in. legs) maximum width, 19 in.; depth, 12 in.

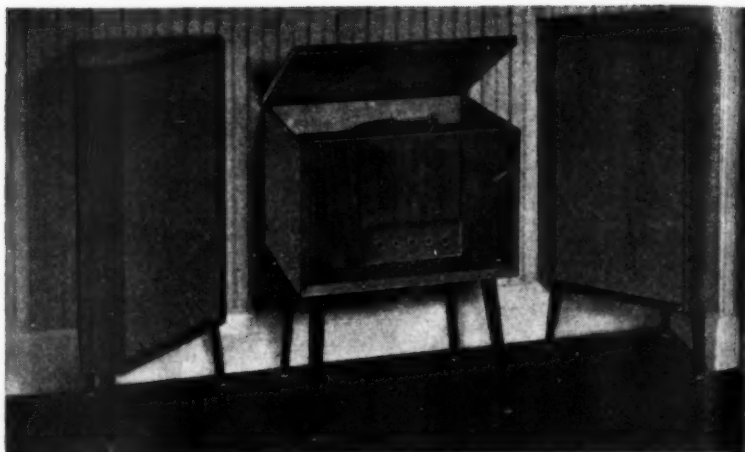
Choice of three finishes: Medium walnut, medium mahogany, light oak.

Price: 10 guineas.

Matching equipment cabinet is the Nordyk Gram Unit (£5.19.6d.) on 12 in. legs with adjustable glides (29/9d.).

RECORD HOUSING

Brook Road, London, N.22 BOWES Park 7487

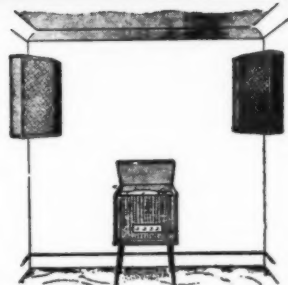


STEREO—

how to live with it

The problem, for most of us, is where to put the speakers. Here is one solution. Remove the legs of your Viking Corner Enclosure, turn it upside down and hang it against the wall with the aid of the brackets and screws already supplied.

Write to Dept. G.360, for full details of hi-fi furniture and new stereo set-ups. If you tell us your nearest main shopping centre we can tell you your nearest stockist.



MOTEK

THREE-SPEED TAPE-DECK

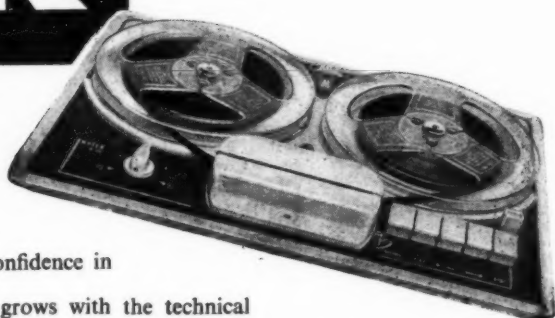
The Motek tape deck is both the heart and

backbone of a multitude of recording machines. Confidence in

Motek felt by manufacturers and enthusiasts alike, grows with the technical

excellence of Motek equipment. Three speeds, pause control push-button operation, accidental erasure prevention, positioning counter...these are a few of the outward signs of internal quality

MODERN TECHNIQUES

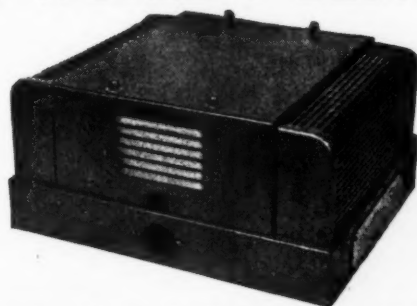
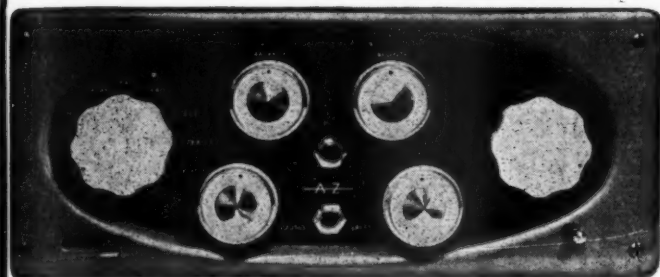


Patents Pending
Details of K.10 (as illustrated) on Request

List 21 gns.

Wedmore Street, London, N.19 Tel: Archway 3114.

BETTER THAN 0.1% DISTORTION SURELY THE WORLD'S BEST



THE TWIN TWENTY SETS THE WORLD'S HIGHEST STANDARD WITH LESS THAN 0.1% DISTORTION, CONFIRMED BY J. C. G. GILBERT, IN THE JANUARY ISSUE OF THE GRAMOPHONE.



We are indebted to Mr. J. C. G. Gilbert for his painstaking report, published in the January issue of *The Gramophone*, wherein he says "experience indicates that Sound Sales' Power Amplifier fully meets its designers' claims".

We claim in our leaflet less than 0.1% distortion and we achieved this claim with the confirmed figure of .08% and .085%.

The Gramophone also endorses our claims for the tone control unit, and this remarkable new equipment will be the subject of a special Hi-Fi Stereo Demonstration, again at the **IMPERIAL HOTEL**, during the period of the Audio Fair (21st to 24th April inclusive) when incidentally we shall present a new angle on stereo reproduction.

SOUND SALES LTD, SOUND LABORATORIES, WEST STREET, FARNHAM, SURREY. (FARNHAM 6461-2-3)
U.S.A. • CANADA • PARIS • NEW ZEALAND • SINGAPORE

Cooper-Smith

High Fidelity Amplifiers

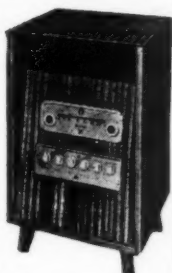
Laboratory Built or Do-it-yourself Kits

SUPPLIED DIRECT TO HI-FI ENTHUSIASTS ALL OVER THE WORLD

Guaranteed 3 years

WE STOCK THE
W.B. 'PRELUDE'
HI-FI CONSOLE
CABINET

outstanding value
AT ONLY £13.13.0
and recommended
for housing our
Hi-Fi Amplifiers



A good selection of
HIGH FIDELITY EQUIPMENT
always on demonstration
REALISTIC SOUND—REALISTIC PRICES!

2/8

brings full description, constructional details, articles and parts list of any one of the following:—



B.P.I. 10-12 watts
Main Amplifier... £14. 5.0 Kit £12. 5.0
Control Unit ... £10.17.6 Kit £7.17.6

STEREO
Control Unit ... £15. 0.0 Kit £12.12.0
Main Amplifier... £16. 0.0 Kit £13.13.0

PRODIGY 6-9 watts
Combined Amplifier and Control Unit
£15.15.0 Kit £12.10.0

BANTAM 3-4 watts
Combined Amplifier and Control Unit
£8. 5.0 Kit £7.10.0

H. L. SMITH & CO. Ltd

287/9, EDGWARE ROAD, LONDON, W.2.

Telephone PAD 5891/7595

1910 — Golden Jubilee Year — 1960

COMPLETE
KITS OF PARTS

STERN'S MULLARD DESIGNS

Designed by MULLARD - presented by STERN'S strictly to specification

MULLARD "5-10"
MAIN AMPLIFIER

For use with the MULLARD 2-Stage Pre-amplifier with which an undistorted power output of up to 10 watts is obtained. We supply SPECIFIED COMPONENTS and NEW MULLARD VALVES including PARMEKO MAINS TRANSFORMER and choice of the latest Ultra-Linear PARMEKO or the PARTRIDGE Output Transformer. Price: **£10.10.0**
Complete Kit (Parmeko Output Transformer) **£10.10.0**
Alternatively ASSEMBLED AND TESTED **£11.10.0**
Above incorporating Partridge Output Trans. **£1/6.6**

COMPLETE MULLARD 3-3

The ideal Amplifier for a small high-quality installation, providing excellent reproduction up to 3 watts output. Our kit is complete to the MULLARD specification including supply of specified components, valves and PARMEKO MAINS TRANSFORMER. We also include switched inputs for 78 and 45 records plus a Radio position. Extra Carriage and Insurance 5/- extra. Price: **£7.10.0**
COMPLETE KIT OF PARTS **£7.10.0**
Alternatively ASSEMBLED AND TESTED **£8.19.6**
(Plus 6/6 Carriage and Insurance.)
H.P. terms: Deposit £2 and 8 monthly payments of £1.

STEREO DUAL CHANNEL
PRE-AMPLIFIER

This model incorporates two two-valve Pre-amplifiers combined into a Single Unit enabling it to be used for both STEREOPHONIC or MONAURAL operation. It is designed primarily to operate with our range of MULLARD MAIN AMPLIFIERS but will also operate equally well with any make of Amplifier requiring an input of 250 mV. When ordering please advise MAKE and Model of Amplifier in use. COMPLETE KIT OF PARTS **£12.10.0**
Alternatively ASSEMBLED AND TESTED **£15.0.0**
H.P. terms: Dep. £3, 12 months at £1/2/-.
Operates equally well for MONAURAL Only operation. with one "3-3" or one "5-10" Main Amplifier to which the second Main Amplifier can at any time be added, thus very easily providing for both STEREO or STEREO DUAL CHANNEL MONAURAL reproduction.

COMPLETE
STEREO AMPLIFIER

A thoroughly recommended design that very effectively meets the many requests for a low-priced but good quality DUAL-CHANNEL STEREO-AMPLIFIER. Output power is 4 watts from Stereo or Monaural Gram inputs. Price: **£8.10.0**
COMPLETE KIT OF PARTS **£8.10.0**
Alternatively ASSEMBLED AND TESTED **£10.10.0**

STEREO "3-3" MAIN AMPLIFIER

Comprises two "3-3" MAIN AMPLIFIERS on one chassis and is designed to operate with our DUAL CHANNEL PRE-AMPLIFIER for both Stereophonic or Monaural operation. Price: **£10.0.0**
COMPLETE KIT OF PARTS **£10.0.0**
Alternatively ASSEMBLED AND TESTED **£11.15.0**
H.P. terms: Deposit £2/7/-, 12 months at 17/4. Its output power is 6 watts (3 watts per channel).

The "ADD-A-DECK"

Incorporating the NEW B.S.R. "MONARDECK" and MATCHED PRE-AMPLIFIER. Price: **£12.12/-**, 12 months at £1/6/2 (plus 7/6 carr. & ins.)
Designed to operate through the Pick-up Sockets of the standard RADIO RECEIVER. A single-speed Twin Track Tape Deck, incorporating matched Pre-amplifier and operating at 3 1/2 in./sec. speed, it uses 5-in. Tape Spools thus providing up to 1 1/2 hours' playing time on L.P. Tapes of 1 hour on the standard 3-in. Tape Spools. The equipment is supplied fully tested and completely assembled on an attractive wood plinth. Only requires connections to the mains supply and the Pick-up Sockets.

MULLARD'S PRE-AMPLIFIER TONE CONTROL UNIT

Employing two EF86 valves and designed to operate with the MULLARD MAIN AMPLIFIERS but also perfectly suitable for other makes. Our kit is strictly to MULLARD'S SPECIFICATION and incorporates: • Equalization for the latest R.I.A.A. characteristics. • Input for Crystal Pick-ups and variable reluctance magnetic types. • Input: (a) Direct from High Imp Tape Head. (b) From a Tape Amplifier or Pre-amplifier. • Sensitive Microphone Channel. • Wide range BASS and TREBLE Controls. Price: **£6.0.0**
COMPLETE KIT OF PARTS **£6.0.0**
Alternatively WE SUPPLY ASSEMBLED AND TESTED **£8.0.0**
(Carriage and Insurance 5/- extra.)

COMPLETE MULLARD
5-10 AMPLIFIER

The popular and very successful complete "5-10" incorporating Control Unit providing up to 10 watts high-quality reproduction. Only specified components and new MULLARD VALVES are supplied including Parmeko Mains Transformer and choice of the latest Parmeko or Partridge Ultra-Linear Output Transformers. Price: **£11.10.0**
COMPLETE KIT—Parmeko Transformer **£13.10.0**
Alternatively WE SUPPLY ASSEMBLED AND TESTED **£13.10.0**
Hire Purchase (assembled Amp only): Deposit £2/10/-, 12 months at 15/10. ABOVE incorporating PARTRIDGE OUTPUT TRANSFORMER, £1/6/- extra.

• THE MODEL HF/G2P TAPE PRE-AMPLIFIER
• THE MODEL HF/G2A TAPE AMPLIFIER

Designed to our usual High Technical Standard. Being based on the very successful Mullard Tape Design, they incorporate into a compact unit only HIGH-GRADE COMPONENTS. AS A RESULT WE PRESENT TWO UNITS METICULOUSLY MATCHED TO CORRECTLY OPERATE

THE NEW GARRARD
"MAGAZINE" TAPE DECK

Available for sale early in April

Both Units form an entirely new "Easy-to-handle" presentation, each is completely self-contained with power supply, Loudspeaker (Amplifier HF/G2A only), and all INPUT and OUTPUT sockets being incorporated on the chassis, which itself is constructed to allow for direct attachment to the tape deck (as shown in illustration). Thus the tape deck with the Amplifier (or Pre-amplifier) fixed to it forms ONE COMPLETELY SELF-CONTAINED WORKING UNIT which requires only screwing into a cabinet and connecting to the mains supply.

MODEL HF/G2A AMPLIFIER
A Complete Tape Amplifier—Incorporating:
• Magic Eye Level Indicator. • Volume Control.
• Superimpose Switch. • Effective Tone Control.
• Monitoring Facilities.
• Extension Loudspeaker Socket.
• Inputs for recording from Mike, Gram and Radio.
• Incorporates Loudspeaker and Power Supply.

MODEL HF/G2P PRE-AMPLIFIER
Forms the ideal "Link" to add High Quality Tape Recording facilities to existing Audio Installations. Such as our MULLARD RANGE of Amplifiers, and also admirably suitable to operate through the Pick-up Sockets of most Radio Receivers. It incorporates:
• Magic Eye Level Indicator and Control.
• Superimpose Switch.
• Inputs for recording from Mike, Gram and Radio.
• Power Supply on Chassis.

As is usual with Garrard products this Tape Deck is a precision engineered unit of excellent quality operating two tracks at 3 1/2 in./sec. speed. It is the "Easiest-to-handle" Tape Deck, having only two controls and incorporates the instant instantaneous tape-loading magazine which makes tape loading as simple as putting on a record.

RECORD PLAYERS

The latest MODELS are in stock. Many at REDUCED PRICES!!! Send S.A.E. for Illustrated Leaflet.
• Latest GARRARD TRANSCRIPTION MOTOR "301" with Stroboscopically marked turntable **£23.18.4**
• The new GARRARD MODEL 4 HF High-quality Single Record Player fitted with the latest T.P.A.12 Pick-up Arm and G.C.8 Crystal Cartridge **£18.7.6**
• GARRARD Model TA/MK11 Single Record Player fitted with high output Crystal Pick-up, detachable head **£8.10.0**
• B.S.R. MONARCP U.S. 4-speed Mixer Auto-changer with Crystal Pick-up **£6.19.6**
• The COLLARO "CONQUEST" 4-speed Auto-changer, Studio "C" Pick-up **£7.10.0**
• The new COLLARO Model R.P.504 4-speed Single Record Player, Studio Cartridge **£9.18.9**
• The new B.S.R. Model UA12 is in stock. **£6.15.0**
• A "SPEED" MIXER AUTOCHANGER **£8.7.6**
• GARRARD RC121/4 4-speed Auto-changer incorporating Crystal Pick-up **£10.0.0**
H.P. terms available on all units £8/19/6 and over Carriage and Insurance on each 5/- extra.

HOME CONSTRUCTORS !!

A RANGE OF "EASY-TO-ASSEMBLE" PREFABRICATED CABINETS

Designed by the W.B. "STENTORIAN" Co. for "Hi-Fi" Loudspeaker systems or to accommodate high-quality equipment. The acoustically designed Basic Reflex Cabinets containing the very successful "Stentorian" Speakers give really first-class reproduction and are well recommended. Models are also available to accommodate high-quality amplifiers, Pre-amplifiers, Tuning Units, Record Players, etc. All models are very easily assembled, in fact only a screwdriver is required. Fully illustrated leaflets are available including complete specifications of the various STENTORIAN LOUDSPEAKERS. Please enclose S.A.E.

"HI-FI" LOUDSPEAKERS

We have in stock a complete range by

GOODMANS
WHARFEDALE
W. B. STENTORIAN

Illustrated and Priced Leaflets on request

Please enclose S.A.E. if ILLUSTRATED AND DESCRIPTIVE LEAFLETS are required... also the ASSEMBLY MANUALS containing component Prices and Drawings, etc., are available at 1/6 each.

STERN RADIO LTD. Dept. G, 109 FLEET ST., LONDON, E.C.4
Telephone: FLEET STREET: 5812/3/4

Stern's "fidelity" TAPE EQUIPMENT

STERN'S - MULLARD TYPE "C" TAPE PRE-AMPLIFIER - ERASE UNIT

INCORPORATING THE NEW FERROX-CUBE POT CORE FULL-OSCILLATOR and THREE-SPEED TREBLE EQUALISATION by means of the latest FERROX-CUBE POT CORE INDUCTOR.

PRICES INCLUDING SEPARATE SMALL POWER SUPPLY UNIT:

COMPLETE KIT £14.00

OF PARTS £14.00

Deposit £2/8/- and 12 months of £14/11/- Assembled unit only.

ALSO AVAILABLE EXCLUDING POWER SUPPLY UNIT FOR

£11.15.0 and £14.10.0 respectively. (Carr. and Ins. 5/- extra.)

Send S.A.E. for leaflet or 2/6 for Complete Assembly Manual.

We present this "Hi-Fi" Pre-amplifier strictly to Mullard's specification, etc.,

incorporating ONLY NEW HIGH-GRADE COMPONENTS and the SPECIFIED

NEW MULLARD VALVES. It comprises a COMPLETELY SELF-CONTAINED

UNIT, all components and valves being contained in a well-ventilated box—

chassis neatly finished in hammered gold with a very attractively engraved

PERSEUS FRONT PANEL.

When ordering please state make of tape deck to be used

WE OFFER the following:

(a) The COLLARO "STUDIO" TAPE DECK and our Mullard

Type "C" Pre-amplifier and Power Unit assembled and tested

H.P. Terms: Deposit £6/10/- and 12 months of £2/7/8.

(b) As (a) but TYPE "C" Pre-amplifier as complete KIT OF

PARTS

(c) The COLLARO MK. IV TAPE DECK and the MULLARD Type

"C" Pre-amplifier and Power Unit assembled and tested

H.P. Deposit £7 and 12 months £2/11/4.

(d) As in (c) but the Type "C" as complete KIT OF PARTS

(e) The TRUVOX MK. VI TAPE DECK and the assembled Type

"C" Pre-amplifier and Power Unit

H.P. Deposit £8 and 12 months £2/18/8.

(f) As (e) but the Type "C" as complete KIT OF PARTS

(g) The BRENELL MK. V Deck and the assembled Type "C"

Pre-amplifier and Power Unit

H.P. Deposit £11/4/- and 12 months £4/2/1.

(h) As (g) but the Type "C" as complete KIT OF PARTS

(i) The WEARITE 4A DECK with Type "C" assembled, tested

H.P. Deposit £11/4/- and 12 months £4/2/1.

(Carriage and Insurance on above quotes 10/- extra.)

PLEASE ENCLOSE S.A.E. WITH ALL CORRESPONDENCE.



ASSEMBLED AND TESTED £17.0.0



HOME CONSTRUCTORS

YOU CAN BUILD A COMPLETE TAPE RECORDER

LIKE THIS for £36.0.0

Deposit £7/4/- and 12 monthly payments of £2/12/10

For Constructors with their own Cabinet—WE OFFER

(a) C.V.M. KIT to build the HF/TR3

Amplifier together with the COLLARO

"STUDIO" DECK

(b) As above but with HF/TR3 supplied

ASSEMBLED and TESTED

H.P. Terms: Deposit £6/6/-, 12 monthly payments of £2/6/2

(c) COMPLETE KIT to build the HF/TR3

together with the MK. IV COLLARO

"TRANSCRIPTION" TAPE DECK

(£1 extra if we are required to wire up Deck Switch Banks).

(d) As above but HF/TR3 supplied ASSEMBLED and TESTED

(£1 extra if we are to wire up Deck Switch Banks).

(e) COMPLETE KIT to build the HF/TR3 together with the NEW TRUVOX

M.K. VI TAPE DECK

(f) As above but HF/TR3 supplied ASSEMBLED and TESTED

H.P. Terms: Deposit £7/18/-, 12 monthly payments of £2/17/11.

(g) COMPLETE KIT to build the HF/TR3 AMPLIFIER with the BRENELL

M.K. V TAPE DECK

(h) As above but HF/TR3 supplied ASSEMBLED and TESTED

H.P. Terms: Deposit £8, 12 monthly payments of £2/6/-.

(i) THE ASSEMBLED and TESTED HF/TR3 AMPLIFIER with the WEARITE

MODEL 4A DECK, incorporates Wearite Head Lift Transformer, etc.

H.P. Terms: Deposit £11, 12 monthly payments of £4/8/-.

Carriage and Insurance on each above is 10/- extra.

NOTE: Attractive PORTABLE CASE is available to accommodate the TRUVOX or

COLLARO TAPE DECKS and we offer it together with ROLA/CELLION 10 x 6

LOUDSPEAKERS—ACOS CRYSTAL MICROPHONE—and 1,200ft SPOOL E.M.I. TAPE

—ALL FOR £9.0.0 Carriage and Insurance 5/- extra.

THE MODEL HF/TR3 TAPE AMPLIFIER

Incorporating

THREE-SPEED TREBLE EQUALISATION by means

of the latest FERROX-CUBE POT CORE INDUCTOR

PRICE for

COMPLETE KIT OF PARTS £12.15.0

FULLY ASSEMBLED and TESTED £16. 0.0

HIRE PURCHASE: Deposit £3/4/6 and

12 months at £1/4/2.

A very high-quality amplifier based on the very successful

Type "A" design completed in the MULLARD LABORATORIES.

ONLY NEW HIGH-GRADE COMPONENTS are incorporated including MULLARD VALVES

and a GILSON OUTPUT TRANSFORMER. Other features are: Magic Eye Recording

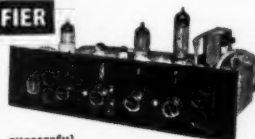
Level Indicator—Effective Tone Control—Monitoring and Extension Speaker Sockets—has

own Power Supply and can be used as independent Amplifier for direct reproduction of

Gram Records or from Radio Tuner. Overall size: 11 x 6 x 6in.—Truvox—Collaro—

Brenell—please specify which. Send S.A.E. for leaflet or 2/6 for Assembly Manual.

Brenell—please specify which. Send S.A.E. with all enquiries.



STERN RADIO LTD. (Dept. U.) 109 FLEET ST., LONDON, E.C.4

Telephone: FLEET STREET 5812/3/4

* * * Hi-Fi SALE * * *

We offer the following exceptional bargains in shop-soiled or demonstration-Used Hi-Fi Equipment.

Item	List	Sale	Item	List	Sale
Goodsell Stereo Amp/TC	£60	£45	Kelly Ribbon L.S.	£10-10	£6
RCA Amp. and Control S/H	£41	£20	Lorenz 12" L.S.	£10	£7
RCA V.H.F. Tuner S/H	£23	£14	Goodsell S/H V.H.F.	£15	£10
Reflectograph 500T	94 gns.	£79	Wearite 3 AN. Deck	£35-10	£27
Elizabethan Tape Recorder	£77-14	£49	Dynatron LF15 Amp.	£20	£15
Pamphonic Stereo Amp.	£31	£23	Dulci Stereo 2	£21	£16
Orthotone 444 Stereo	27 gns.	£21	Wharfedale Super 3	£6-13	£4
Connoisseur Stereo P.U.	£12-4	£9	B.J. "C" Tweeter	£5	£2
Trebax L.S.	£6-4	£3	Jason Stereo Amp./TC.	£37	£25

MANY OTHER
ITEMS

BOWERS



WILKINS

AVAILABLE
ON H.P.

1 BECKET BUILDINGS, LITTLEHAMPTON ROAD
WORTHING 5142

Professional Quality Recording . . .

brought within the reach of all !

Direct Manufacturer-to-consumer policy saves nearly 50% on cost!



The
NEW
'Symphony' Mk III
TAPE RECORDER

. . . only **52 gns.**
or deferred terms

NOTE THESE ADVANTAGES:

- 3 Powerful B.T.H. Motors.
- New Tape Heads giving wide USABLE frequency range without hiss.
- Electronic PLUS mechanical braking.
- Fast rewind-time (less than 1 minute).
- Full push-button control.
- Patent Hubloc reel holders to prevent chatter.
- Easy "drop-in" tape loading.
- Takes full-size 7" reels.
- Dual-speed— $7\frac{1}{2}$ " and $3\frac{1}{2}$ " p.s.
- "Stay-put" instant pause control.
- Inputs for microphone, radio and pickup direct.
- Hi-fi reproduction from large internal elliptical speaker in acoustically designed, heavily constructed cabinet (no rattles!).
- Output for external speaker.

- Output for external amplifier.
- Special record button which prevents accidental erasures.
- Mechanism automatically returns to playback position when motors stop.
- Large, clear, visual recording level indicator.
- C.C.I.R. recording characteristics.
- Tone-control on playback.
- Can be used as Radio/Gram amplifier without recording.
- Available either in attractive portable cabinet or table cabinet (in walnut mahogany or light oak) at the same price.
- Reel of tape free with every recorder.
- Immediate delivery.



Accredited dealers for this Recorder required for closed territories in the Greater London Area.

Indispensable to all serious Tape Enthusiasts, the Venerable Time Switch enables you to start your recording and then go out, or start your playback and go to bed. It switches off the machine after any period of time up to four hours. Setting is accurate to five minutes. £5 9s. 6d. plus 2s. 6d. post and packing. Or send £1 with order followed by five monthly payments of £1.

NORTHERN RADIO SERVICES (LONDON) LTD. 11 KINGS COLLEGE RD., LONDON, N.W.3 Tel.: PRImrose 3314



All machines are complete with tape and microphone, except those marked* which are without microphone.

the FINEST TAPE RECORDERS on INTEREST FREE TERMS

Write, Phone or Call today. You can buy by post with perfect confidence.

I know how difficult it is to choose the Tape Recorder. That is why more and more people come to the Royal Opera Arcade, because my advice, personal attention and help are freely given. Full demonstrations at any time, and you can always examine and hear the latest and most interesting machines. Remember—I am here to help you.

LAURENCE DICKINSON

Leaflets gladly sent if you are unable to call.

WHY not add a tape deck with pre-amp to your present equipment? We highly recommend the Telefunken deck at 63 gns. Details on request.



NEW! Two fine machines for Stereo Record and playback both with 4 monaural tracks or two stereo tracks.

Harting HM8 86 gns.
Kurling (3 $\frac{1}{2}$ I.P.S.) 68 gns.
Send now for full details.

Dickinsons of Pall Mall Ltd
11 Royal Opera Arcade, Pall Mall, S.W.1. TRA. 2881

The Royal Opera Arcade lies behind Her Majesty's Theatre in the Haymarket (one minute from Piccadilly Circus or Trafalgar Square).

MODEL	Cash Price	Deposit	12 Monthly Payments
Geloso ...	26½ gns	£3 17 6	£2 0 0
Phillips EL3527	39 gns	£4 19 0	£3 0 0
Elizabethan Princess	39 gns	£4 19 0	£3 0 0
Saja Standard	45 gns	£6 5 0	£3 8 4
Electron ...	47½ gns	£6 17 6	£3 12 2
Wyndoor Viscount	49 gns	£6 19 0	£3 14 2
Spectone 161 ex Tape	49 gns	£6 19 0	£3 14 2
H.M.V.	50 gns	£7 0 0	£3 15 10
Telefunken 75 KB with mic.	56 gns	£7 6 0	£4 5 10
Brenell 3 star ...	58 gns	£7 10 0	£4 9 0
Veritone Portable	58 gns	£7 10 0	£4 9 0
Pi-Cord ...	59 gns	£7 19 0	£4 10 0
Elizabethan Major	59 gns	£7 19 0	£4 10 0
Grundig TK 35*	62 gns	£8 2 0	£4 15 0
Telefunken Deck* with Pre-amp	63 gns	£8 3 0	£4 16 8
Phillips 8108	62 gns	£8 2 0	£4 15 0
Veritone Venus*	66 gns	£8 9 0	£5 2 6
Kurling	68 gns	£8 8 0	£5 5 0
Brenell Mk V with mic.	69 gns	£8 11 0	£5 5 6
Grundig TK 30*	72 gns	£9 12 0	£5 10 0
Telefunken 85* 3w.	75 gns	£9 15 0	£5 15 0
Telefunken 85* 6w.	79 gns	£9 19 0	£6 1 8
Grundig TK 35*	82 gns	£10 12 0	£6 5 8
Harting HM 8	86 gns	£12 6 0	£6 10 0
Sabafon Automatic*	89 gns	£13 19 0	£6 13 4
Simon SP4*	95 gns	£14 15 0	£7 1 8
Tandberg 4TR*	124 gns	£20 4 0	£9 3 4

PART EXCHANGE

We are always willing to take your unwanted equipment, tape recorders and classical LPs for cash or exchange.

Now in Stock: Quad stereo amplifier, Rogers integrated line, Quad electrostatic speaker, Decca FFSS pick-up with stereo, L.P. and 78 heads. Cash or terms. Regular lists of new and used items.

H. C. HARRIDGE

8 MOOR STREET, CAMBRIDGE CIRCUS, LONDON, W.1

OPEN DAILY, EXCEPT THURSDAY. Late Night: FRIDAY.

Always plenty of good second-hand bargains.

TELE-RADIO

LONDON'S LEADING
HI-FI STOCKISTS

This is representative of our
AMPLIFIERS & TUNERS

We also keep a full range of

- TAPE RECORDERS • TAPE DECKS
- MICROPHONES • PICK-UPS
- TRANSCRIPTION UNITS
- RECORD PLAYERS • SPEAKERS

and all items for Monaural and Stereo
Hi-Fidelity reproduction.

Cabinets to suit equipment selected.

Making a new Cabinet?

PNEUMATIC LID STAY with pressure
adjuster. Heavy duty, 10/- complete. P. & P. 1/6

SPECIAL OFFER

The Connoisseur's Tape Equipment

MASTERLINK TAPE UNIT M2A
AND COLLARO "STUDIO" DECK

Build your own Hi-Fi Tape Equipment using our
tape pre-amp and the new Collaro deck.

INC. PRICE Complete with instructions £44
Carr. extra

The M2A is complete with external power pack and
is also suitable for use with Wearite and Brenell decks,
C.C.I.R. Characteristic.

PRICE 27 gns. plus P. & P. 4/- Leaflet on request.

GOODS SENT TO ALL PARTS OF THE WORLD

Where Purchase Tax is applicable it is not charged on
export orders.

An up-to-date 66-page Catalogue is available.
1/- plus postage and packing 6d.

AMPLIFIERS

Quad ...	£22.10. 0
Leak TL12 Plus ...	£18.18. 0
Leak Stereo 20 ...	£30. 9. 0
Leak Stereo 50 ...	£42. 0. 0
Connoisseur Stereo ...	£24.10. 0
Dulci SP44 Stereo ...	£12.12. 0
Dulci DPA 10/2 Matched Pair ...	£25. 4. 0
Rogers Cadet ...	£10.10. 0
Rogers Junior ...	£17. 0. 0
Rogers Senior Mk. II ...	£28. 0. 0

PRE-AMPLIFIERS

Quad II ...	£19.10. 0
Quad 22 Stereo ...	£25. 0. 0
Leak Point One ...	£12.12. 0
Leak Varislope III ...	£15.15. 0
Leak Point One Stereo ...	£21. 0. 0
Connoisseur Stereo ...	£16.10. 0
Dulci Stereo II ...	£9. 9. 0
Dulci Stereo B ...	£23. 2. 0
Rogers Mk. I Junior ...	£8. 0. 0
Rogers Mk. II Junior ...	£11. 0. 0
Rogers Cadet ...	£7. 0. 0
Rogers Senior ...	£13.10. 0
Rogers Stereo ...	£18.10. 0

COMBINED AMPLIFIER AND PRE-AMPLIFIERS

Jason J210 Stereo ...	£37.10. 0
Armstrong A10 ...	£32. 0. 0
Avantic SPA II Stereo ...	£29. 8. 0
Dulci GA4 ...	£9. 9. 0
Pilot HFA II ...	£25. 4. 0
Pilot SHF 15 Stereo ...	£33.12. 0

AMPLIFIER KITS

G.E.C. 912 Plus ...	from £18.14. 2
Ready Built ...	from £22.14. 2
Williamson ...	from £25. 0. 0
Ready built ...	from £29.15. 0
Pre-Amp for Williamson ...	£6.14. 6
Ready Built ...	£8.18. 6

Details of Kits available on request.

Immediate dispatch of items available from stock.

SPECIAL OFFER !! 3-4 W Self-Powered
Amplifier, complete ... £4. 4. 0

TUNERS

Quad FM ...	£28.17. 6
Quad AM ...	£28.17. 6
Leak Trough Line FM ...	£33.15. 0
Rogers Switched FM ...	£15. 1.10
Rogers Junior FM with Power Supply ...	£24.10. 3
Jason Perfect Switched FM ...	£13. 5. 6
Jason FMS2 FM Switched ...	£22.15. 8
Jason FMT3 Switched ...	£22.15. 8
Jason JTV2 FM & TV ...	£25. 7. 3
Jason AM/FMS2 AM/FM ...	£30. 2. 3
Jason AM/FM2 AM/FM ...	£43.11. 9
Dulci FMT/2 FM ...	£19.17. 6
Dulci H4T/2 AM/FM ...	£23.15. 8
Chapman FM 91 Unpowered ...	£23. 8. 0
Chapman FM 91 Powered ...	£27. 7. 6
Chapman FM 80 Switched FM ...	£21. 5. 3
Chapman FM 95 AM/FM Unpowered ...	£27. 2. 6
Chapman FM AM/FM Powered ...	£31. 2. 6
Chapman FM 85 AM/FM Unpowered ...	£25. 0. 0
Chapman FM 85 AM/FM Powered ...	£29. 0. 0
Chapman SSE/FM Unpowered AM/FM ...	£34. 0. 0
Chapman SSE/FM Powered AM/FM ...	£38. 0. 0
Chapman S.6 Six-Stage AM Feeder ...	£30. 7. 6
Chapman S.6.E Six-Stage AM Feeder ...	£30. 9. 0

(All Tuners include Purchase Tax which is not charged
on Export orders.)

TUNER KITS BY JASON

Standard FM with Valves ...	£6.15. 0
Fringe FM with Valves ...	£7.17. 6
Power Pack ...	£2. 1. 9
Fringe Self-Powered FM T3 with Valves ...	£10.13. 6
Mercury Switched Self-Powered FM with Valves ...	£9.13. 5
Argonaut AM-FM with Valves ...	£16. 5. 0
J.T.V.2 Kit FM/TV with Valves ...	£14.14. 0

Carriage charged extra at cost.

TELE-RADIO (1943) LTD

189 EDGWARE ROAD, LONDON, W.2

A few minutes from Marble Arch • Our only address • Open all day Saturday (1.0 Thursday)

Telephone:
PADdington
4455-6

ALL THE LATEST

STEREOPHONIC DISCS

L.P.s., E.P.s., STANDARD 45s.,
LIBRETTI & MINIATURE SCORES

CAN EASILY BE OBTAINED BY POST FROM

WALSH, HOLMES & CO., LTD.,

148 CHARING CROSS ROAD, LONDON, W.C.2
TEMPLE BAR 9364

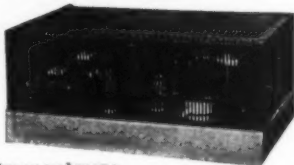
All Stereophonics, L.P.s. & 45s SENT POST FREE



305 Stereo Control Unit Stereo Main Amplifier

The 305 Control Unit affords every facility for high-quality stereo or single-channel radio, gram or tape reproduction. It accepts direct tape head signals and can reproduce pre-recorded tapes without a separate pre-amp.

It can be used with low output magnetic or crystal P/U, records stereo and mono tapes and is supplied (£18.18.0.) ready for connection with the 305 Main Amplifier. This instrument (£21.0.0.) gives 8 watts per stereo channel and 16 watts in parallel. FM and AM/FM Tuners similar to the 305 Control Unit are also available.



Chapman

G. T. Chapman
(Reproducers)
Limited.

lead with quality and elegance

Chapel Lane High Wycombe Bucks. High Wycombe 2474

Webb's Specialities

... 4 points
for better
Service

UNEXCELLED AFTER SALES SERVICE

Recommendations are the mainstay of our business hence the importance we attach to fully effective after sales policy.

Our Service Department with its many instruments, benches and gadgets occupies a floor to itself,

but does not operate as a separate entity. Instead it has constant liaison with our sales movements, and our Service Manager personally supervises customer's installation.

REASONABLE HIRE PURCHASE TERMS

We finance our own scheme and you deal direct and solely with Webb's. Deposit payment is 20% and our Service charge for 12 months is only 6%, or for 18 months 9%.

CONSTANTLY REPLENISHED STOCKS

You can rely on Webb's having in stock the very latest Hi-Fi developments. One recent example is the famous model 'S.M.E.' Arm—call and hear the difference it makes when good cartridges like the Tannoy, Decca or Elac are used.

AND TO OUR FRIENDS OVERSEAS ...

we offer expert technical advice, plus the experience of many years in forwarding and arranging prompt exportation by post, sea or air.

WEBB'S RADIO

14 Soho Street, Oxford Street, London, W.1

Telephone: GERard 2089/7308

EXCITING — ISN'T IT?

What will they offer next?

Free record players?

Why not free records?

Why not give Five Pounds to each customer?

Or - every record specially manufactured for each customer!

Personally, we are stuck with the same old story:—

Every available record sent post and packing free to home customers and to members of H.M. Forces overseas. Purchase tax free to all overseas customers. Perfectly packed - fully guaranteed - brand new in unplayed mint condition - sent within 24 hours.

AGATE AND CO. LTD. (Dept. G)

77 Charing Cross Road, London W.C.2

GERard 3075

LOOK FOR THIS SYMBOL



The S K trademark has now been adopted for all products designed and manufactured by Stanley Kelly. It is your guarantee of Quality of purpose, design and production.

ROMAGNA REPRODUCERS

ENFIELD MIDD

All enquiries to: **K. H. Williman & Co. Ltd.,**
11 Blackford House, Sutton, Surrey Phone: Melville 1491
DaR360G

PROVED THE FINEST METHOD FOR CLEANING RECORDS
ALREADY OVER 200,000 ENTHUSIASTIC USERS

All Static and Dust
completely removed
from your Records
as they are
played

THE "Dust Bug"
AUTOMATIC GRAMOPHONE RECORD
CLEANER PATENT NO. 817,598

Instantly Fitted.
Suitable for all
types of Record.

Quality Improved. Surface
Noise and Wear Reduced.

PRICE REDUCED **17/6** (Plus 5/10d. Purchase tax)

From your dealer, or

CECIL E. WATTS LTD.

Consultant and Engineer

(Sound Recording and Reproduction)

Darby House, Sunbury-on-Thames, Middlesex

TRIUMPHAL MARCH

As the long ceremonial trumpets, placed on either side of the stage, greet Radames and his victorious army with the antiphony of their festive fanfares, they proclaim, too, another resounding triumph for stereo. Decca's new *Aida* still leaves the visual pageantry to the imagination—though one day, no doubt, video-cum-stereo tape will bring the dancing girls and the elephants right into our homes!—but as an aural spectacle it is both exhilarating and awe-inspiring. In less than a year stereo, thanks to *Rheingold*, *Peter Grimes*, *Bohème* and now *Aida*, has transformed recorded opera to an astonishing degree, as you will surely discover when sampling these performances under the ideal, homelike conditions obtaining in our pleasant showroom. Do not think, however, that stereo is concerned only with operatic spectacle (not to mention such irrelevant and unmusical pursuits as train spotting or rides on fire-engines!): even the simplest of musical textures—such as we find, for example, in the slow movement of Bach's A minor Triple Concerto—acquires a fresh, luminous beauty thanks to stereo-phony.

At 100 Queensway you can listen at leisure to the music you like best on a wide range of mono and stereo equipment to suit every purse—equipment hand-picked for its reliability and for its domestic suitability. Here you may obtain expert advice—based on the unrivalled experience of installing true high fidelity equipment in countless homes over the past 15 years—and thereby avoid costly mistakes, whether in choosing equipment or in building up a record library. We stock all the finest stereo discs, and every Saturday afternoon—from 2 to 4.30—we present LIVE RECORD REVIEW, our celebrated weekly recital devoted to the latest mono and stereo releases. Just pay a visit to *MUSIC IN THE HOME* any Saturday afternoon; no tickets are required but you may telephone us, if you wish, for advance details of our next programme. For individual demonstration and consultation we are open daily from 9.30 to 5.30, except Thursdays (closed) and Fridays (open 9.30 till 7).

Thomas Heinitz *MUSIC IN THE HOME*
BAYswater 2077 100 QUEENSWAY LONDON W2

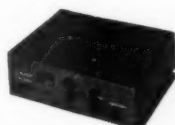
The Goodsell Range Offers

**better value
better entertainment**

Whether it is complete, attractive, cabinet equipment or separate units, built to high standards of performance, you'll find what you want . . . at a price you can afford . . . in the Goodsell

High Fidelity Range

Write now and ask to be put on our mailing list for details of new products as they are developed, and for details of the Goodsell Range of Audio Equipment for the enthusiast, or visit our Showrooms for a demonstration.



The Goodsell "Mullard"
Stereo Amplifier, £17.



F.M.T. 701 Tuner, 10 gns.
(plus £3.8.3 P.T.)



Stereo III Tone Control
£9.15s.

Goodsell

All Goodsell Equipment can, of course, be purchased on attractive H.P. Terms to suit your pocket. Ask for details.

GOODSELL LTD.

40 Gardner Street, Brighton

... see and hear this new equipment at our Showrooms, your local dealers, or at John Lionnet 17 Charing Cross Road, W.C.2

LANCASHIRE Hi-Fi

SALE

COMMENCING MARCH TENTH, OUR SPRING CLEARANCE
OF SHOP-SOILED AND PART-EXCHANGE EQUIPMENT

AMPLIFIERS

GRAMOPHONE MOTORS & PICKUPS

LOUDSPEAKERS

TAPE RECORDERS

CABINETS

HIGH FIDELITY DEVELOPMENTS LIMITED

**HOME MUSIC SHOP 8 DEANS GATE
MANCHESTER**

NEXT TO GROSVENOR HOTEL

NEAR VICTORIA AND EXCHANGE RAIL STATIONS

THE CROTCHET RECORD LIBRARY

Introduces

The SUPER-SPEED parcel changing service

- ★ There is no waiting for new parcels.
- ★ New records arrive the day you post the old ones.
- ★ A continuous flow of records without trouble.
- ★ Postal delays reduced or completely abolished.

This exclusive Crotchet service brings your new records to you without any waiting for them. Upon receipt of your card (which we provide) we send your next lot of records so that they arrive the day you post the old ones. No waiting at all!

The SUPER-SALES SERVICE

Open to ALL, is our "Brand-new Sales Service" for

CLASSICAL—JAZZ—POP—LIGHT MUSIC

records, all available on cash or credit terms of 25% with order and balance over three months. No credit, postage, or packing fees at all. Special leaflet available for non-library purchasers.

And, of course, there are the usual high class services for borrowing records of Classical music. Further information of the Crotchet Library's excellent services can be found in past Gramophones. But send for FREE booklet for FULL details.

To: Crotchet & Co.,
404 Wallisdown Road,
Bournemouth, Hants.

Please send free booklet/Special sales leaflet.

Name.....
Address.....
G9

LOOK WHAT YOU CAN BUY FOR

£1 DEPOSIT! NO INTEREST CHARGED

ONE POUND DEPOSIT

£1 deposit and 39 weekly payments of £1 will bring you
The ROGERS HG88 Integrated Stereo Amplifier in case Cash £40
£1 deposit and 33 weekly payments of 10/- will bring you
WHARFEDALE PST8 enclosure with Super 8FS Speaker Cash £17.9.11

£1 deposit and 33 weekly payments of £1 will bring you
LEAK "Troughline" FM Tuner Cash £33.15.0 P. & P. 5/-

£1 deposit and 26 weekly payments of 10/- will bring you
DYNATRON T1S1 Enclosure with Bass and Treble Speakers Cash £13.13.0 P. & P. 7/-

£1 deposit and 21 weekly payments of 10/- will bring you
GOODMANS AXIOM 300 12" Speaker Cash £11.5.9 P. & P. 4/3

£1 deposit and 51 weekly payments of £1 will bring you
The fabulous QUAD Electrostatic Speaker Cash £52

SPECIAL OFFER! SAVE 11 GNS!

STELLA - PHILIPS TAPE RECORDER. 3 speeds, with
moving coil mike. List 63 gns. OUR PRICE 52 gns. or terms.

£1 deposit and 40 weekly payments of 10/- will bring you the
New DECCA Stereo Arm FFSS Cash £21

£1 deposit and 51 weekly payments of £1 will bring you
LEAK "Point One" Stereo pre-amp and "Stereo 20" power amp. Cash 49 gns. P. & P. 11/-

£1 deposit and 55 weekly payments of 10/- will bring you
ARMSTRONG STEREO 44 AM/FM Radiogram Chassis. (Tuner and Stereo Amplifier). Cash 27 gns.

£1 deposit and 35 weekly payments of 10/- will bring you
THE NEW GARRARD 4 HF TRANSCRIPTION TURNTABLE Cash £18.9.9

£1 deposit and 53 weekly payments of 10/- will bring you the
ARMSTRONG ST3 AM/FM TUNER (Self Powered). Cash 26 gns.

Also available our range of self-powered FM TUNERS from as low as
£14.10.0 Send SAE for further details.

Many other items including all Hi-Fi Equipment, available on our
famous £1 deposit, no interest terms. We will quote for your requirements.

TELESONIC LTD. (Dept. G.3)

153 TOTTENHAM CT. RD. (Adj'n'g Odeon Cinema)
London, W.1. Tel: EUSton 2221

National Federation of Gramophone Societies NATIONAL GRAMOPHONE CONFERENCE

"High Leigh", Hoddesdon, Herts.

Friday, April 1st to Monday, April 4th

MONO AND STEREO
REPRODUCTION
G. A. BRIGGS (Wharfedale)

EVA TURNER WILL
INTRODUCE SOME
FAMOUS OPERA
RECORDINGS (E.M.I.)

LIVE 'CELLO AND PIANO
RECITAL
ANTONIA BUTLER (Cello)
NORMAN GREENWOOD
(Piano)

"HI-FI BEFORE 1750"
JOHN LADE (B.B.C.)

DONALD CHAVE
(Lowther)

PRODUCING OPERA FOR
STEREO L.P.
JOHN CULSHAW (Decca)

THE USE OF ANCIENT
INSTRUMENTS IN THE
RECORDING OF OLD
MANUSCRIPTS
Dr. HICKMANN
(Archive Production) (D.G.G.)

"IN THE GROOVE—OUT
OF THE RUT"
Humour and the unusual
DONALD ALDOUS
(Gramophone Record Review)

"VIENNA—
CITY OF GIANTS"
Recital illustrated with specially
made colour slides
KENNETH ADAMS
SPECIAL RECITAL BY
PHILIPS RECORDS

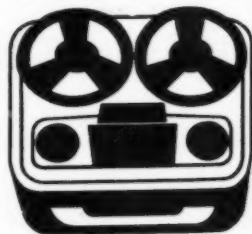
and as usual
SOMETHING FROM G.E.C. DENNIS HUMPHRISS
ADDITIONAL DEMONSTRATIONS BY DECCA, E.M.I.,
D.G.G., PHILIPS

Note: The National Federation of Gramophone Societies is a voluntary, non-profit-making body representing all the major Gramophone Societies. The experience it has gained in organising National Gramophone Conferences since the first in 1938 is a guarantee of a highly successful week-end. Very moderate terms include:
FULL CONFERENCE, £4. 4. 0. (Including breakfast on Monday morning.)

FRIDAY DINNER to SUNDAY DINNER (Inclusive) £3. 13. 6.
Parking and garage fee, 1/- per night. NO OTHER EXTRAS.
Shorter period bookings arranged on application to Hon.
Conference Secretary, 106 Streatfield Road, Kenton, Harrow, Middx

FREE H.P.!

We have the Largest Sales
of Tape Recorders in Gt.
Britain. Why? Because we
have the Best Terms



- ★ ONLY 1/- IN £ DEPOSIT
- ★ NO INTEREST CHARGES
- ★ 2 YEARS TO PAY

★ FREE SERVICING FOR 12 MONTHS—NO LABOUR CHARGES ★ FREE DELIVERY ANYWHERE IN U.K.
★ NO PURCHASE TAX ★ SPECIAL FREE TAPE & COMMISSION OFFERS ★ PART EXCHANGES AND SECOND-HAND MACHINES

250 machines, 40 models always in stock ★ Main Agents
for all the best makes ★ Open all day Saturdays ★ Our
Mail Order Dept. covers the whole country

Write, Phone or Call at once for Free Brochures and full details of our Terms—
it saves you money if you buy from us. 30 minutes from Central London.

HOWARD

PHOTOGRAPHIC
218 HIGH ST. BROMLEY KENT RAV 4477

FOR
AGED

ash £40

17.9.11

P. 5/-

P. 7/-

P. 4/3

ash £52

th

erms.

sh £21

mp.

P. 11/-

(Tuner

27 gns.

TABLE

£18.9.9

26 gns.

low as

on our

quire-

te.

)

ema)

!

0

UR

K.

&

ND

ts

ur

on.

2

C

THE VOLMAR "Dee" HAS UNUSUAL FEATURES

and is very
reasonably
priced



UNUSUAL because it incorporates a built-in bass reflex type of housing for the loudspeaker. UNUSUAL because of the very fine 3-watt Volmar Amplifier fitted. UNUSUAL because of extra-elegant appearance. Above all, UNUSUAL because of the high standards of workmanship and reproduction which make this the finest gramophone you can buy at anywhere near the price! It's easily adapted for stereo, too.

28 GNS

With Garrard
TA/MKII unit
instead of
RC.121 Autochanger

26 GNS

TYPE "D" ADD-ON AMP. FOR STEREO - 9 GNS

OTHER VOLMAR MODELS

Solway Stereo Gramophone;
"Don" AC/DC Gramophone;
Vivasonic Stereo Equipment;
VOLMAR TAPE RECORDERS.

Leaflets on request.

VOLMAR

VOLMAR LTD., 141 HIGH ST., BRENTFORD, MIDDLESEX. [ISLeworth 1146

And
WINE
**CARRYING
CASES**

RETAILING AT
REDUCED PRICES

WINE
Gramophone
RECORD
STORAGE CASES

IN A WIDE VARIETY of STYLES
COLOURS & SIZES

WINE for QUALITY, STYLE & FINISH

**NEW
MODELS TOO!**

Write for NEW ILLUSTRATED LEAFLET and PRICE LIST
to the MANUFACTURERS, ESTABLISHED 1887

HENRY ELWIN LTD. (DEPT. M.I.)
PLUMPTRE STREET, NOTTINGHAM

VISIT LONDON'S FINEST HI-FI DEMONSTRATION STUDIO



Here, in the heart of London's West End you can see and hear all the latest high fidelity equipment. If unable to call, our Technical and Mail Order Depts. are fully at your service.

LASKY'S RADIO

- TAPE RECORDERS
 - TAPE DECKS
 - MICROPHONES
 - AMPLIFIERS
 - CONTROL UNITS
 - AM/FM TUNERS
 - RECORD PLAYERS
 - AUTOCHANGERS
 - TRANSCRIPTION TURNTABLES
 - PICK-UPS
 - LOUDSPEAKERS
 - SPEAKER SYSTEMS
 - CABINETS & ENCLOSURES
- H.P. TERMS AVAILABLE

42 TOTTENHAM COURT ROAD, W.1

MUSEum 2605. Nearest Stn: Goodge St. Open all day SATURDAY. Half-day Thurs.

And at 207 EDGWARE ROAD, W.2 PAD 3271/2

Announcing the opening of a

JAZZ SECTION

★ ★ ★

THE FIVE TOWNS STEREO RECORD LIBRARY

- ★ Can now supply any modern or traditional jazz stereo disc available in this country and
- ★ have introduced an alternative and more flexible scheme for both classical and jazz records. An annual subscription of only 15/-, enables you to hire the number of records you require, when you require them.

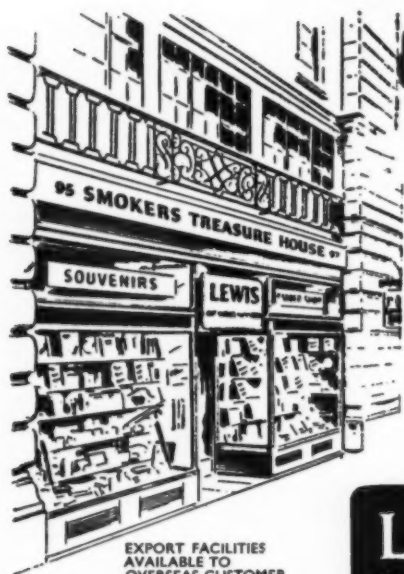
Complete this form for full details and post to
39 MAYNE STREET, HANFORD, STOKE-ON-TRENT.

Name

Address

.....G3

When RECORD SHOPPING in REGENT STREET



EXPORT FACILITIES
AVAILABLE TO
OVERSEAS CUSTOMER

95-97 REGENT STREET, W.1.

Telephone: REGent 7887

New Branch Now Open at 101 THE BROADWAY, BURNT OAK, N.W.

(100 YARDS
PICCADILLY
CIRCUS)

SPECIALIST ADVICE
WHEN REQUIRED FOR
THE SERIOUS MUSIC
COLLECTOR

SPEEDY EFFICIENT
SERVICE FOR
POP FANS

COMPREHENSIVE
STOCK AND SPACIOUS
"BROWSERIE" IN
AN INFORMAL
ATMOSPHERE

LEWIS
OF WESTMINSTER

STEREO WAL GAIN

The amplifier that gives you the EXTRA GAIN you need, but without hum or transformer distortion. Supplied complete with connection instructions, phono-plugs, screened lead and battery. Stereo WAL Gain, £7.10.0 (size, 7" x 2" x 2½" high). Mono version still available, £5. Send for full details. "And the 'proof of the pudding' is that it works admirably."

P.W., The Gramophone, Nov., 1959.

THE WAL PROFESSIONAL TAPE ERASER

LABORATORY
DESIGNED

£7.18.6
6½" x 4½" x 3½"

MEET US at the AUDIO
FAIR, HOTEL RUSSELL,
RUSSELL SQUARE,
W.C.1 at STAND 44
from 21st to 24th April,
inclusive.



An ideal instrument
for professional record-
ing engineers, for
erasing message reels,
office tapes, tapes used as
back-ground music for ciné
films, home or pre-recorded tapes.
Does the job in 30 seconds.



Ask your dealer for WAL

Wellington Acoustic Laboratories Ltd., Farnham, Surrey, England
Phone 6461 and 4961

a new STEREO HANDBOOK by G.A. Briggs

Technical Editor R. E. Cooke, B.Sc.(Eng.)

Presents information on domestic
stereo in a straightforward manner;
relieved by humorous touches.

146 pages, 88 illustrations.
Fine art paper. Cloth bound.

15 chapters including:
Pickups, Loudspeakers, Amplifiers,
Stereo Tapes, Recording Techniques,
Record and Stylus Wear, Stereo
Broadcasting, Room Acoustics, Con-
cert Halls.

Published by

Wharfedale
WIRELESS WORKS LTD
IDLE BRADFORD YORKS



PRICE 10/6
(Post paid 11/6)

Telephone:
Idle 1235/6

Grams:
'Wharfedale' Idle
Bradford

Listen with a HAWKES POCKET SCORE

to the Works of

BACH . BEETHOVEN . BRAHMS
HANDEL . HAYDN . MOZART
SCHUBERT . SCHUMANN . BARTÓK
MENDELSSOHN . TSCHAIKOWSKY
WAGNER . BRITTEN . COPLAND
DELIUS . PROKOFIEFF . KODÁLY
KHACHATURIAN . SHOSTAKOVICH
RICHARD STRAUSS . STRAWINSKY
RIMSKY-KORSAKOFF & VAUGHAN
WILLIAMS

BOOSEY & HAWKES, LTD.
295 REGENT STREET, LONDON, W.1

CHELSEA RECORD CENTRE

for
all
records
and
equipment
daily till 8 pm

203 KINGS RD SW3 FLA 2596

Thursdays 1 pm

A.D. LOUDSPEAKER ENCLOSURES

GOODMANS WESTREX WHARFEDALE JENSEN
G.E.C. W.B. B.T.H. B.S.C.

Base Reflex Cabinets for 12" Speakers, with Tygan Fabric Fronts,
31" high, from £4. 12. 6

QUALITY AMPLIFIERS CHASSIS LOUDSPEAKERS LP RECORDS
AMPLIFIER CONSOLE CABINETS

You can see your Cabinet being made in our Workshops

Demonstrations Without Appointment. Open till 5.30 Saturday

A. DAVIES & CO. (Cabinet Makers), Cabinet Dept., 3 Parkhill Place
Off Parkhill Road, N.W.3 GULLIVER 5775

FEW MINUTES WALK BELSIZE PARK UNDERGROUND

BERRY'S RADIO

NEW 1960 FULLY ILLUSTRATED CATALOGUE

OF THE NEWEST

ELECTRONIC AND HI-FI EQUIPMENT

6d.

POST FREE

25 HIGH HOLBORN, LONDON, W.C.1

HOL. 6231/2

MANUFACTURER'S OFFER OF STEEL SHELVEING

- Brand new—Manufactured in our own works
- Shelves adjustable every inch
- Heavy gauge shelves will carry 400 lb. each
- Stove enamelled dark green
- 6 shelves per bay—Extra shelves 8/- each
- Quantity discount

PRICE £3 15s.

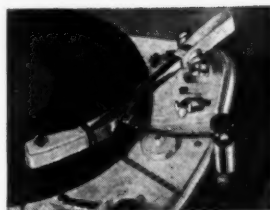
Also available in white at £5 per bay.
Deliveries free to England, Scotland and Wales.

N. C. BROWN LTD.
GRAM WING - EAGLE STEELWORKS
HEYWOOD LANCs.

72" High
34" Wide
12" Deep

Telephone
69018 (6 lines)

Ready for Erection



AURIOL 63/- PICK-UP CONTROL

Send today with your order or for the fullest details (a postcard will do)

AURIOL (Guildford) LIMITED
By-Pass Works, Guildford, Surrey
Telephone 66712

NOW! POSITIVE POSITIONING

Prevents damage to records

This unique device not only makes it impossible to damage records with the pick-up arm, but also ensures accurate positioning of the stylus within 1-2 micro-grooves at any pre-selected point of the record including the first groove. The control provides pneumatic cushioning of the stylus on to the record so that it lands literally with a "feather touch." No enthusiast should be without this piece of precision equipment which can be used with any make of pick-up arm. The Mk. II model with swinging arm, suitable for autochanger/manual players, is now available—Price £3/16/8.

Build your own HI-FI!

At last! A specially selected and designed HI-FI Sound Installation for your home at really reasonable cost!

You save because you assemble everything yourself following our step by step instructions. You gain because you learn about the equipment as you build and are able to service and maintain it afterwards. Best of all—you'll have fun building it and be thrilled with the finished instrument which will bring you an entirely new experience in the enjoyment of sound. No previous skill or experience is needed. Post coupon now for full details, without any obligation. Easy terms available. Equipment includes—Luxury Cabinets - Top Quality Amplifier suitable for stereo or non-stereo reproduction - VHF FM Radio Units - Record Player Tape Recorder - HI-FI Speaker System.

RADIOSTRUCTOR
Britain's Leading Radio Training Organisation



FREE BROCHURE - POST TODAY

To: RADIOSTRUCTOR, Dept. H.23
46 Market Place, Reading, Berks.

Please send Brochure without obligation to:

Name _____
Address _____
(312) _____ S.

Many of our best customers originally came to us with a problem... Were they getting the best results? Was their equipment properly installed? What improvements could we suggest and at what cost, and why?

Every day brings new problems to challenge our claim to be

SPECIALISTS IN HIGH FIDELITY

We would be glad to help you.

HORNS

SIX SOUTH PARADE • OXFORD
Telephone Oxford 55360

For all kinds
of superb sound equipment,
recorders, players, amplifiers,
popular and classical records—
and coffee
while you listen!
Demonstrations

STUDIO 99

at our luxurious studio coffee bar daily 10 a.m. to 10 p.m.
Sundays 3.30 p.m. to 10 p.m. Closed on Thursdays.

57 FAIRFAX RD SWISS COTTAGE NW6 MAI 8855

BLACKPOOL FOR THE TOWER BENFELL FOR HI-FI

All Popular Makes in Stock

Demonstration Facilities. H.P. Terms Available

F. BENFELL LTD. 17 Cheapside (Off Abingdon Street)
Blackpool, Lancs. Telephone: B/POOL 28756



For true High Fidelity

TANNOY

Founder: Norman Cray & Co. Ltd.

Luxurious Listening

TANNOY PRODUCTS LTD., WEST NORWOOD, LONDON, S.E.27 - GIPSY HILL 1131

VARIANCE
PICK-UP CARTRIDGE
"AUGUR" PRE-AMPLIFIER
POWER AMPLIFIER
DUAL CONCENTRIC
SPEAKERS AND
LOUDSPEAKER
ENCLOSURES

The March wind doth blow ...
And we shall have ... even MORE reason to
Visit the North-West's principal L.P. Specialists in
CLASSICAL, CONTINENTAL & FOLK MUSIC
SPEECH & DRAMA

The *avgarde gallery* Ltd.

34a Brackenrose Street, Albert Square,
Manchester, 2. BLA 2178.

L.P. RECORDS POST FREE

Each record packed guaranteed in perfect condition. All makes supplied

L. & H. CLOAKE LTD

334/336 HIGH ROAD, STREATHAM, S.W.16. Phone: STR 7384
AND AT 34 THE BOULEVARD, CRAWLEY. Phone: 26251/2
93 GRANVILLE ARCADE, BRIXTON, S.W.9. BRI. 5941.
SOUTH LONDON'S LARGEST RECORD DEALERS

BOLTON

For High Fidelity Equipment

6247

HARKER & HOWARTH

Monoaural and Stereophonic Comparator

Quad, Leak, Rogers, Beam Echo, Pilot, Goodsell, Pamphonic,
Armstrong, Chapman, Tannoy, Wharfedale, Goodman, W.B., etc.

7 THE ARCADE

BRADSHAWGATE

THE DRAWDA HALL BOOKSHOP

33 HIGH STREET, OXFORD

for slightly used records, music and books

Best cash prices given for LPs, collectors' 78s and classical
music in good condition.

Catalogues issued periodically

L.P. & E.P. RECORDS POST FREE

★ GUARANTEED PERFECT ★ POLYTHENE COVERED ★
STEREO & MONAURAL 45s., E.P.'s AND L.P.'s OF ALL MAKES AND
TYPES SENT IMMEDIATELY

WALLY FOR WIRELESS LTD

ESTABLISHED THIRTY YEARS TELEPHONE: BISHOPSGATE 2996
281/3 WHITECHAPEL ROAD, LONDON, E.1.

Miller's POSTAL SERVICE ALL RECORDS

PARTICULARS AND ORDER FORM:
MILLERS MUSICAL, CAMBRIDGE, ENGLAND

SHEFI Mk. III diamonds . . . £1.4.5

Stereo & L.P. Steel Shank 58—60".

Dural mounted & microdiamonds £3.19.0

SHEFI "ULTRA" LP only . . . £4.18.9

Six months' Guarantee—POST FREE—EXPORT TAX FREE

PICK-UP REPAIRS Diamonds checked for wear

Please specify either "0005" or "0007" for Stereo

STYLUS REPLACEMENT SERVICES

42 SOUTHEND LANE, LONDON, S.E.6

HiTher Green 2063

THE COLLECTOR'S SHOP

INTERNATIONAL COLLECTORS' AGENCY, LTD

20 Newport Court, W.C.2 Phone: GER 8589

We take Orchestral, Instrumental and Vocal Records
(of reasonable vintage) in part-exchange for new LPs.

Please either write or call with details first

RARE VOCALS BOUGHT FOR CASH

(Albani, Maurel, Theodorini, etc., etc.)

Open daily 11—5.30 p.m. Closed all day THURSDAY



RECORDING TAPE SPLICER

FOR EASIER AND ECONOMICAL TAPE EDITING



The easy-to-lift clamps on the new
Mark 11 Bib Recording Tape Splicer
are both hinged on the same side of
the splicer, making the jointed tapes
easy to remove. Precise, rapid tape
jointing is ensured, and because you
can use all the odd lengths of tape,
you soon save the cost of the splicer.

18/6d each (subject)

Everyone who uses a tape recorder
will need this little tool. It is indispens-
able P. Wilson. "The Gramophone."

Send a stamped, addressed envelope
for a helpful leaflet on tape editing.

Wiltshire Solders Ltd., Wiltshire Works, Wemel Hempstead, Herts. Tel: Boxmoor 3636

If you have difficulty obtaining a Bib
splicer, let us know the name and
address of your dealer.

ORDER FORM

THE GRAMOPHONE,

49 EBRINGTON ROAD, KENTON, MIDDLESEX,

I enclose my subscription for 24/- (or 26/- including Index)
for one year, post free. (Subscription to U.S.A. and Canada \$4)
beginning with.....number. Date.....196..

(BLOCK CAPITALS)

Mr., Mrs., Miss.....

Address.....

(Unless requested, NO receipt will be sent in respect of this remittance)

Copies of "The Gramophone" are obtainable from Newsagents
and Railway Bookstalls throughout the country.

QUERYP. COUPON.—This coupon must be cut out
and attached to any inquiry, together with stamped
addressed envelope. If a personal reply is desired
relating to matter editorial. It does not refer to
display or classified advertisements.

Printed by Gibbs & Bamforth Ltd., St. Albans, and Published by the Proprietors, General
Gramophone Publications Ltd., 49 Ebrington Road, Kenton, Middlesex. Tel.: Wordsworth 2010.
MADE IN ENGLAND

CITY SALE & EXCHANGE LTD

93-94 FLEET STREET, LONDON, E.C.4.

Phone: FLEet Street 9391-2

QUALITY EQUIPMENT FOR YOUR ENJOYMENT

SPEAKERS IN ENCLOSURES

	£	s.	d.
Quad Electrostatic ...	52	0	0
Tannoy Chatsworth ...	49	10	0
Wharfedale SFB3 ...	39	10	0
Wharfedale Speaker and Enclosure ...	27	10	0
Lowther Accousta ...	37	16	0
Goodmans AL120 ...	29	10	0

TAPE DECKS & RECORDERS

	£	s.	d.
Wearite 4A ...	36	10	0
Collaro Deck ...	25	0	0
Ferrograph 4AN ...	85	1	0
Ferrograph 4AH ...	90	6	0
Ferrograph 808 ...	110	5	0
Brennel Mk. IV ...	67	4	0

AMPLIFIERS

	£	s.	d.
Quad Stereo Control ...	25	0	0
Quad Main Amp. ...	22	10	0
Leak Stereo Amp. ...	30	9	0
Leak Stereo Con. ...	21	0	0
Jason J210 III ...	37	10	0
Pamphonic 3001 ...	35	0	0
Audiomaster 8+8 ...	33	15	0

And for your
Outdoor Entertainment
this Summer why not a
PORTABLE RADIO?

Write for Brochures
Hire Purchase Available

MOTORS

	£	s.	d.
Garrard 301 ...	22	7	3
Garrard (Strobe) ...	23	18	4
Garrard 4HF ...	18	9	9
Lenco GL60 ...	28	19	8
Phillips ...	10	10	0
Connoisseur 2 speed 33-45 ...	£16	13	1

Diamond Stylus
From £1-8-6
Fully
Guaranteed

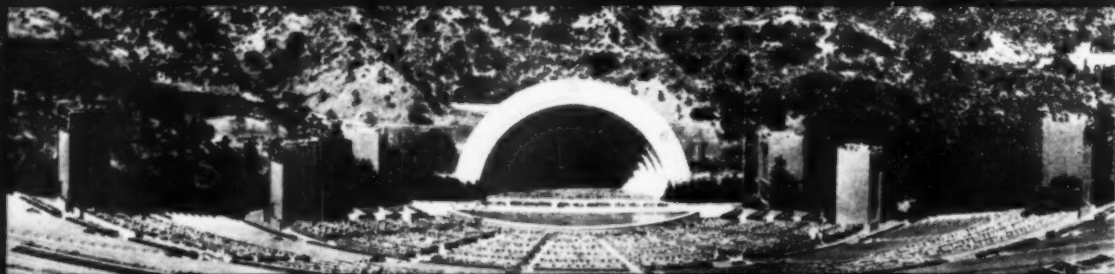
To City Sale & Exchange Ltd.,
93-94 Fleet Street,
London, E.C.4.
Please send complimentary copy of your Hi-Fi and
Stereo Catalogue. Post 6d.
Name _____
Address _____

INDEX TO ADVERTISERS

PAGE	PAGE	PAGE
Acoustical Manufacturing Co. Ltd. 3	Gala Records 40	Pamphonic Reproducers Ltd. 69
Agate & Co. Ltd. 78	Garrard Engineering & Manufacturing Co. Ltd. 55	Philips Records Ltd. 37
Agfa Ltd. 44	G.E.C. Ltd. 45	Power, Judd & Co. Ltd. 62
Argo Records Ltd. 40	Goldring Manufacturing Co. (GB) Ltd. 42, 71	Pye Group Records (Eales) Ltd. 31
Armstrong Wireless-Television Co. Ltd. 40	Goodmans Industries Ltd. 46, 47	Pye Ltd. 10
Audio-Fidelity (England) Ltd. 83	Goodsell Ltd. 79	Qualiton Records Ltd. 20
Auril (Guildford) Ltd. 83	Goodwin, C. C., Ltd. 66	Rank Cintel 50, 51
Avgarde Gallery Ltd. 84	Gramophone Exchange Ltd. 40	Record Housing 72
Beam-Echo Ltd. 23	Gramophone Record Review 70	Record Specialities 69
Benfell, F., Ltd. 84	Grundig (GB) Ltd. 38, 39	Rogers Developments (Electronics) Ltd. 7
Berrys Radio 83	Harker & Howarth 84	Romagna Reproducers 71, 78
Boosey & Hawkes Ltd. 82	Harridge, H. C. 77	Saville Pianos Ltd. 83
Bowers & Wilkins Ltd. 75	Heinitz, Thomas 79	S.M.E., Ltd. 43
British Ferrograph Recorder Co. Ltd. 5	High Fidelity Developments Ltd. 70	Smith, H. L. & Co. 73
Brown, N. C., Ltd. 83	H.M.V. Records .. 18, 33, 36. Front & Back Cover	Sound Sales Ltd. 73
Celestion Ltd. 6	H.M.V. Store, Oxford Street .. 28, 29	Stamford, A. L., Ltd. 67
Chapman, C.T., Reproducers Ltd. 78	Horns of Oxford 83	Stave, Henry, & Co. 24, 25
Chelsea Record Centre 83	Howard Photographic 80	Stern Radio Ltd. 74, 75
City Sale & Exchange Ltd. Cover 11	Imhof, Alfred, Ltd. Cover 1, 14, 15	Studio 99 83
Clear-Hume Ltd. (Gramdeck) 65	Independent Distributors 67	Stylus Replacement Services 84
Cloake, L. & H. 32	International Collectors' Agency 84	Sugden, A. & R., & Co. (Engineers) Ltd. 62
Collectors' Corner 84	Jason Motor & Electronic Co. 4	Supraphon Records 30
Columbia Records 34, 35	Keith, Prowse & Co. Ltd. 21	Tannoy Products Ltd. 84
Cosmoword Ltd. 64	Largs of Holborn 12	Tape Recorder Centre 56
Crochet Record Library 80	Laskys Radio 81	Tele-Radio (1943) Ltd. 77
Davies, A., & Co. Ltd. 83	Leak, H. J., Ltd. 59	Teleonic Ltd. 80
Daystrom Ltd. 63	Lee Products (GB) Ltd. (Audio Devices Inc.), 61	Yogee Records Ltd. 53
Decca Record Co. Ltd. 1, 41, Supplement	Lewis of Westminster 82	Volmar Ltd. 81
Delye Recording Co. 26	Linguaphone 42	Vortexion Ltd. 2
Deutsche Grammophon (GB) Ltd. 27	Lionnet, John, & Co. Ltd. 68	Vox Productions (GB) Ltd. 32, 45
Dickinsons of Pall Mall Ltd. 76	London Audio Fair 60	Wally for Wireless Ltd. 84
Drawla Hall Bookshop 84	Long Playing Record Library Ltd. 11	Walsh, Holmes & Co. Ltd. 77
Educational Technical Developments (Radiostrutor) 83	Lustraphone Ltd. 62	Watts, C. E., (Dust Bug) 79
Electric Audio Reproducers Ltd. 17	Mercury Records 19	W. & N. Electronics Ltd. 70
Elwih, Henry, Ltd. 81	Millers (Cambridge) 84	Webbs Radio 78
E.M.S., Handmade Gramophones Ltd. 22	Minnesota Mining & Mfg. Co. Ltd. 57	Wellington Acoustics Laboratories 82
Ferranti Radio & TV Ltd. 13	Modern Electrics Ltd. 16	Welmeac Corporation Ltd. 54
Fi-C'd Ltd. 82	Modern Techniques 72	Wharfedale Wireless Works Ltd. 9, 82
Five Towns Record Library 81	Multicore Solders Ltd. 84	Whiteley Electrical Radio Co. Ltd. 88
	National Federation of Gramophone Societies 80	Winter Trading Ltd. 8
	New Max Electronics 68	
	Northern Radio Services 76	

A new record in **MONO** and **STEREO** by the fabulous

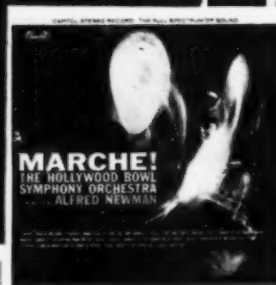
HOLLYWOOD BOWL



SYMPHONY ORCHESTRA conducted by ALFRED NEWMAN

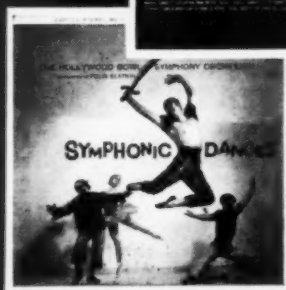


Sabre Dance



OTHER RECORDS
BY THIS ORCHESTRA
AVAILABLE IN
MONO AND STEREO

★ ★ ★ ★ ★



★ ★ ★ ★ ★